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Clarinet Concertos by Post World War II Generation Norwegian Composers: Bjorn Kruse, Olav Berg, and Rolf Wallin.

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**CLARINET CONCERTOS
BY POST WORLD WAR II GENERATION NORWEGIAN COMPOSERS:
BJØRN KRUSE, OLAV BERG, AND ROLF WALLIN**

A Monograph

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

The School of Music

**by
Beverly Gibson
B.M.E., SUNY at Fredonia, 1977
M.M., University of North Texas, 1984
August 1999**

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DEDICATION

Lovingly dedicated to my daughter, Angelina Helen Gibson, my mother, Jeanette Grace Hird, and my mother-in-law, the late Helen Bernice Gibson. My daughter, recently adopted from South Korea, is a constant source of joy as I share the wonders of music with her. My mother, a strong advocate of my early musical training, will forever remain an inspirational source in my life. My mother-in-law, a graduate of Temple University in Philadelphia and Tulane University in New Orleans, was a social worker for the Red Cross and Veterans Administration. Her thirst for knowledge and intellectual repartee provided me with the incentive to achieve my academic goals.

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Appreciation is offered to the members of my doctoral committee: Steven Cohen, Jan Herlinger, Griffin Campbell, and Katherine Kemler for their meaningful suggestions and advice. Jan Herlinger's scholarly expertise was invaluable to me throughout the course of my research and writing. I am also grateful for the encouragement and guidance of my Committee Chair, Steven Cohen. My understanding of clarinet literature, performance and pedagogy was greatly enhanced through my doctoral studies with former Louisiana State University professor David Harris.

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I would like to express my sincere thanks to my dear friend Judy Hand, whose constant support and advice enabled me to see this project to its completion. The love, patience and encouragement extended to me by my husband, Bill, affirmed my commitment to complete this monograph.

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ABSTRACT

A substantial body of Norwegian clarinet literature exists that is infrequently performed outside of the Scandinavian countries and Europe. A new generation of composers emerged in the 1980s who have made visible their own individual approaches to composition. This monograph focuses on a selection of clarinet concertos composed by Bjørn Kruse (b. 1946), Olav Berg (b. 1949), and Rolf Wallin (b. 1957) which represent the most extensive pieces for clarinet in the respective composers' outputs to date and have been awarded prizes in composition contests. The composers have distinguished themselves as leading figures in the contemporary music scene in Norway, and have been influential forces in the growth in Norway's musical life over the last twenty-five years.

This monograph is designed to provide clarinetists with an interpretive guide to three significant clarinet concertos written by contemporary Norwegian composers whose works are available through the Norwegian Music Information Centre and Norsk Musikforlag but not yet distributed on a world-wide scale. Recognition of this repertoire will enlarge the scope of materials currently known and available to clarinet teachers and performers outside of Scandinavia.

Each of the three chapters on the clarinet concertos begins with a biographical sketch of the composer followed by a bibliographic description of the piece, including title, date of composition, premiere performance, publication, dedication, and timing; and a discussion of the compositional devices, formal design, special techniques and orchestration. An overview of the trends and developments in the twentieth-century Norwegian music provides the proper perspective for this generation of composers. Appendices include a list of each composer's works with a discography and an address list of Norwegian music institutions, libraries, performing organizations, and resource centers.

Information was collected through interviews with Norwegian composers and clarinetists, study of scores and recordings, and articles and books available through the Norwegian Music Information Centre, the University of Oslo and the Norwegian Composer's Society. Contemporary music in Norway has developed a distinct profile during the course of the last twenty-five years. Bjørn Kruse, Olav Berg, and Rolf Wallin aptly represent this generation of composers in the genre of the clarinet concerto.

INTRODUCTION

The last twenty-five years have been profitable and exciting years for new music in the Scandinavian countries. The music from these countries is becoming recognized on an international scale, with active support provided by contemporary music ensembles, festivals, music institutions, and the governments. A new generation of Norwegian composers emerged in the early 1980s who were determined to make visible their own individual approaches to composition. These composers are active in the promotion of new music, establishing contemporary music ensembles and contributing to music periodicals.

My intention in this monograph is to provide clarinetists with an interpretive guide to three significant clarinet concertos written by contemporary Norwegian composers whose works are available through the Norwegian Music Information Centre and Norsk Musikforlag but not yet distributed on a world-wide scale. Recognition of this repertoire will enlarge the scope of materials currently known and available to clarinet teachers and performers outside of Scandinavia.

I have chosen clarinet concertos composed by three younger composers, Bjørn Kruse (b. 1946), Olav Berg (b. 1949), and Rolf Wallin (b. 1957), for this study. These three works are the most extensive pieces for clarinet in the respective composers' outputs to date and have been awarded prizes in composition contests. The composers have distinguished themselves as leading figures in the contemporary music scene in Norway, and have been influential forces in the growth in Norway's musical life over the last twenty-five years.

The literature available on these composers is not abundant and much of it had to be translated from Norwegian.¹ Perhaps the most relevant sources are the interviews

¹ Translators are native speakers of Norwegian who are knowledgeable about music.

with the composers and clarinetists. Scores of published works were available for purchase at two major music stores in Oslo. Most of the unpublished works were obtained through the Norwegian Music Information Centre, and several were graciously given to the author as gifts. Several articles were attained through the University of Oslo and the Norwegian Composer's Society. Recordings of these works and many other were readily available in several record stores in Oslo.

In order to provide the proper perspective on this generation of composers, an overview of the trends and developments in twentieth-century Norwegian music is necessary. Each of the following chapters will be devoted to one composer and a clarinet concerto by him. The chapter will include a biographical sketch; a bibliographic description of the piece, including title, date of composition, premiere performance, publication, dedication, and timing; discussion of compositional devices, formal design, special techniques, and orchestration; and a list of the composer's works with a discography.

CHAPTER I TWENTIETH CENTURY MUSIC IN NORWAY¹

Before World War II

During the first half of the twentieth century, Norwegian music displayed a sense of nationalism and conservatism. Composers were aware of the developments in Europe, but were reluctant to incorporate these radical new tendencies unless the stylistic traits were considered compatible within the established realm of Norwegian style. The foundation for the use of Norwegian folklore in art music had been laid down by Edvard Grieg (1843-1907). This passion to define a national identity was driven by the fact that Norway was granted independence from Sweden in 1905. Musical progress was restricted during the first half of the century as World War II approached.

The influence of the style often called Impressionism was delayed in Norway until the 1920s. The Norwegian composer who was most strongly involved with impressionism was Pauline Hall (1890-1969). She studied in Paris and became a strong advocate of French impressionism, which at the peak of her production in the 1930s, was met with considerable opposition in her native country. Arvid Kleven (1899-1929) attracted considerable attention in the 1920s with late romantic and impressionistic styles.

Although the early 1920s exhibited an openness to European ideas, a notable departure from European influences in Norwegian music occurred between 1925 and 1930, as a strong nationalistic movement developed that centered around the revival of Norse legends and folk art. This movement culminated in 1930 with the 900th

¹ Information in chapter one is drawn from the following sources: Nils Grinde, Contemporary Norwegian Music: 1920-1980 (Oslo: Universitetsforlaget, 1981); Nils Grinde, A History of Norwegian Music (Lincoln and London: University of Nebraska Press, 1991); Kjell Habbestad, ed., Arrangements, Arenas, and Actors in Contemporary Norwegian Music (Oslo: Norsk Komponistforening, 1992); Kjell Skyllstad and Kjell Habbestad, editors, Twenty-five Years of Contemporary Norwegian Music: Themes, Trends and Talents (Oslo: Norsk Komponistforening, 1992).

anniversary of the death of Saint Olav and celebration of the beginning of Christianity in Norway.

David Monrad Johansen (1888-1970) was the leading figure in the nationalistic movement in music in the 1920s. He studied in Berlin and was influenced by the late German Romanticists and French Impressionists. Johansen rallied the cause of nationalism in the arts, in a lecture at the Oslo Music Teachers' Association in 1924:

According to a slogan repeated to the point of monotony, art is international. Well, obviously it is international in the sense that good art can be appreciated and understood wherever there is culture. But to deny, on that basis, that art is indigenous, and that in large measure it assumes the form, color, and character of the setting in which it is created, is a big leap. Precisely because it is the most intimate expression of a people's temperament, it is to a very high degree conditioned by its place of origin.²

Another of the most extreme representatives of the nationalist movement was Geirr Tveitt (1908-1981), who attempted to construct a new theory of music on what he believed to be a Norse foundation, incorporating techniques based on modal scales and folk music. Among other composers who exhibited strong tendencies toward the use of folk music were Klaus Egge (1906-1979), Eivand Groven (1901-1977), Bjarne Brustad (1896-1978), and Ludvig Irgens Jensen (1894-1969).

Harald Sæverud (1897-1992) began composing in a style built on late Romanticism, turning later to neoclassicism and nationalism. The years of the German occupation were productive for him, as he felt compelled to write in a nationalistic vein: "I felt that my work had to become a personal hand-to-hand fight against Germany," he stated in an interview after the liberation in 1945.³ Sæverud continued to write into his nineties and was primarily known as a symphonist.

The latter part of the 1930s was marked by a growing tension within Norwegian music. Indicative of the changing climate in the latter part of the 1930s was the

² Nils Grinde, *A History of Norwegian Music*, 291-92.

³ *Ibid.*, 322.

founding of Ny Musikk, the Norwegian branch of the International Society of Contemporary Music, in 1938. Though nationalism continued to flourish, partly due to the second world war, the influence of European music gradually became stronger. Two neighboring Scandinavian composers, Jean Sibelius (1865-1957), an exponent of nationalism, and Carl Nielsen (1865-1931), an advocate of neoclassicism, exercised their influence over Norwegian composers. This nationalistic trend, with traces of neoclassicism, dominated Norwegian musical thought until the 1950s.

The only two composers who remained unaffected by the nationalist movement were Pauline Hall, first identified with impressionism and later with neoclassicism, and Fartein Valen (1887-1952). Valen was one of the few composers in the first half of the century who chose a path separate from that of his contemporaries, working with atonal music and approaching a style similar to that of Schoenberg's twelve-tone music. His music met with much opposition during his lifetime; in his later years, however, he received some recognition. Valen Societies were formed in Norway and Great Britain and a festival bearing his name, which began in 1981, is held on an annual basis in Haugesund and Sveio.

Since World War II

The second world war was the decisive event that affected cultural life in Norway, as it did in many other countries. Composers of the postwar generation took a more international approach to their writing, studying in other parts of Europe and the United States. After the war, many successful and productive composers emerged: Knut Nystedt (b. 1915), Johann Kvandal (b. 1919), Edvard Hagerup Bull (b. 1922), Edvard Fliflet Bræin (1924-76), and Egil Hovland (b. 1924), who were influenced by the French neoclassical school as well as Paul Hindemith, Béla Bartók, and Igor Stravinsky.

During the 1950s and 1960s two factions of composers existed, those intrigued with the possibilities of postwar European music and those who continued to utilize prewar Norwegian music traditions. Finn Mortensen (1922-1983) was the leading figure to embrace modernism in the 1950s. In the 1960s he turned to atonal and twelve-tone music. He occupies a critical position in Norwegian music education, as the first professor in a regular program of composition at the Norwegian State Academy of Music. His influence can be seen in the wide stylistic array of the younger generation of composers today.

Italian born composer Antonio Bibalo (b. 1922) studied in Italy and London, settling in Norway in 1956. He was a great admirer of Fartein Valen and many of his compositions are in a twelve-tone style with occasional use of tonal centers. Ballets and operas are a large part of his output, attesting to his well-developed knowledge of drama.

Arne Nordheim (b. 1931) has emerged as the most important composer of his generation in post-war Norway. He has made a decisive impact on Norwegian cultural life, both through his art and through his influence on cultural policy. Although schooled in Norway, Nordheim received much inspiration from the music of Bartók. In 1968, Nordheim's interest in electronic music led him to a residency at an electronic music studio in Warsaw, Poland. A pioneer in this field in Norway, he has composed many works in the electronic medium or for electronic and traditional instruments combined.

Olav Anton Thommessen (b. 1946), a strong advocate of pluralism, regards all forms of musical expression as a common repertoire of sounds and musical ideas. Pluralistic composers rework and transform the music of other cultures and traditions into a unified whole. As a professor of composition at the Norwegian State Academy

of Music, he became involved in pedagogical and political issues relative to music. His music exhibits masterful orchestration with rich tonal color. A colleague of Thommessen's at the Academy in Oslo, Lasse Thoresen (b. 1949), has explored the use of untempered scales and characteristic elements of Norwegian folk music in his compositions. He occasionally uses electronic devices in his music and many of his compositions reflect his affiliation with the Bahai religion. Another contemporary, Magne Hegdal (b. 1944), has used serialism and aleatory music as a basis for his compositions. He is intrigued with the possibilities for variation that result from the combination of fixed and chance elements in music.

A broad range of styles has emerged in the last twenty years to encompass serialism, minimalism, and neoromanticism as well as the integration of jazz, pop, and rock elements. The founding of the composition program at the Norwegian State Academy of Music in 1972 and the development of many new music institutions has created a rich climate for Norway's young generation of composers. During the 1980s, Rolf Wallin (b. 1957), Cecilie Ore (b. 1954), Asbjørn Schaathun (b. 1961) and Åse Hedstrøm (b. 1950) all went through a process of development that resulted in a focus on the abstract nature⁴ of music. This generation of composers is exploring new fields that allow for a more abstract treatment of their musical material. They have utilized computer programming, chaos theory, and fractal mathematics to achieve these goals.

Contemporary Music Ensembles and Festivals

The last two decades have seen the formation of a number of new music ensembles and performances of new works by the leading orchestras in Norway. The Norwegian Broadcasting Corporation (NRK) is the institution in Norway that is responsible for broadcasting most works by Norwegian composers. In the last two

⁴ Abstract refers to the manner in which these composers obtain their material, i.e. through mathematical formulas that are often performed with the aid of a computer.

decades, the NRK has commissioned works from composers and collaborated with the Norwegian Society of Composers by providing studio recording facilities for recordings of contemporary music. The NRK's alliance with the European Broadcasting Union has helped launch several contemporary Norwegian composers to the international stage. The NRK has exclusive broadcasting rights to all public concerts given by the four professional orchestras in Oslo, Bergen, Stavanger, and Trondheim as well as NRK's own orchestra.

Dedicated to the promotion of contemporary music, the Norwegian Chamber Orchestra has performed premieres of Norwegian composers in Norway and abroad. Under the baton of British violinist Iona Brown, the orchestra has achieved international acclaim at prestigious festivals and on tours in Europe, Canada and the United States. Due to lack of public funding in recent years, the NCO has not had the luxury of performing as many contemporary works at its concerts.

Ny Musikk's (the Norwegian section of the International Society for Contemporary Music) ensemble for contemporary music, Cikada, was formed in 1977. Comprising nine permanent members⁵ under the leadership of pianist, composer, and conductor Christian Eggen (b.1957), the Oslo based ensemble is funded by the Norwegian State government. Cikada has several CDs to its credit and has been invited to festivals like the ISCM World Music Days in Mexico and the Gaudeamus Music Week in Amsterdam. The ensemble has developed its own distinctive sound, referred to as the "Oslo Sound," characterized by intensity and an aggressive playing style.⁶

The chamber ensemble Borealis has received notoriety as one of the most important chamber ensembles in Norway, performing new works as well as more

⁵ The ensemble also appears in smaller ensembles, e.g. string quartet, piano/percussion, flute/clarinet, etc.

⁶ Yngvild Sørbye, "Cikada: The Oslo Sound," *Listen to Norway* 3, no. 1 (1995):36-38.

traditional music. The ensemble has commissioned works by Norway's leading group of younger composers, Åse Hedstrøm, Asbjørn Schaathun, and Rolf Wallin. Borealis performs regularly at the Henie-Onstad Art Centre⁷ and has been engaged in the World Music Days in Oslo (1990) and the Ultima Festival.

The Oslo Sinfonietta was founded in 1986 by composer Asbjørn Schaathun, who served as the ensemble's artistic director until 1991. The idea for this ensemble grew out of the contemporary music ensemble Schaathun had formed in 1983 at the Norwegian State Academy of Music, the first of its kind at the academy.⁸ Most of the members of the Oslo Sinfonietta are employed by orchestras or work as freelance musicians. The ensemble, currently under the direction of Christian Eggen, has thirty members and performs contemporary instrumental works with various combinations of musicians from eight to thirty in number, providing the flexibility of a chamber ensemble and the power of an orchestra.

The most recent Norwegian state-sponsored new music ensemble to form was the BIT 20 ensemble. With Bergen as its home, the ensemble was formed in 1989, led by Stein Henrichsen, Geir Johnson, and David Stewart. "BIT" refers to the relatively small size of the ensemble, and the "20" represents the average number of musicians utilized and the number of nationalities represented by the ensemble's repertoire, as well as referring to the twentieth century. Norwegian works composed since World War II

⁷ Founded in 1968, the Henie-Onstad Art Centre at Høvikodden maintains an international and interdisciplinary profile based on contemporary art. The Art Centre hosts festivals and concert series, featuring composers such as Karlheinz Stockhausen and Witold Lutoslawski; and performing artists such as Severino Gazzeloni, Heinz Holliger, and Vladamir Ashkenazy.

⁸ Asbjørn Schaathun states: "The Oslo Sinfonietta performed student compositions, because it is important to create a forum for this music to be played and for us to hear our music. We had open rehearsals and pre-concert talks which was possibly quite pretentious behavior. We followed in the footsteps of the London Sinfonietta, but of course without the money. You can be idealistic when you do not have a family to support!" January 10, 1997 interview.

are emphasized in the repertoire. The ensemble has become firmly established nationally, performing at festivals throughout the country. BIT 20 is an integral force in fostering appreciation of and insight into contemporary composers in Norway.

Within the last decade, each of the three largest cities in Norway has formed a contemporary music festival: the Ultima Festival in Oslo, Music Factory in Bergen and the Stavanger Speculum. All of these festivals have been essential elements in creating a stage for newly composed works from Norway and abroad. The global impact has stimulated Norwegian music with new ideas. The Ultima Festival, the largest annual contemporary music festival of international scope in Norway, was held for the first time in 1990 in connection with World Music Days, an annual festival of contemporary music under the auspices of the ISCM. It was founded on the initiative of the composer John Persen, who became the festival director for the first three years. Sixteen major Norwegian music institutions and organizations, ranging from the NRK and the Oslo Philharmonic to the Norwegian State Academy of Music and Ny Musikk, have coordinated their resources and contribute to the running of events. The Ultima Festival is an important source of commissions and engagements for composers and performers.

A multi-media festival in which various forms of art are represented, the Stavanger Speculum North Sea Festival of Contemporary Arts was established in 1991. This annual international festival is held in and around the music center at Bjergsted Park, home of the Stavanger Symphony Orchestra and the Rogaland Conservatory of Music. A special unifying theme is chosen for each festival which emphasizes the juxtaposition and combination of contemporary art forms.

The Music Factory is an annual festival of contemporary music held concurrently with the most well-known festival in Norway, the Bergen International Festival. The

Music Factory was the brainchild of Geir Johnson,⁹ who took the initiative for its formation in 1987. Although the smallest of its kind, the unique character of this festival features a work by Grieg, which is subjected to contemporary compositional techniques, called "This Year's Grieg." The festival has become an important forum for the performance of new works by contemporary composers and has featured younger Norwegian composers like Asbjørn Schaathun in a more extensive manner than is customary.

Contemporary Music Organizations

The campaign to improve and promote the state of music in Norway has been furthered to a great extent by the founding of the Norwegian Music Information Centre (NMIC) in 1979. Conceived of by the Society of Norwegian Composers, the center was first funded by the Norwegian Arts Council and later the Ministry of Cultural Affairs. The NMIC is a member of the International Association of Music Information Centres (IAMIC) and the International Association of Music Libraries (IAML), both of which are affiliated with UNESCO through their connection with the International Music Council (IMC). The reference library contains most of the manuscripts, published scores, and recordings of works by contemporary Norwegian composers. The center makes manuscripts available for sale or rental and prepares the copying of parts for performances. Publication of the periodicals *Listen to Norway* (in English) and *Ballade* (in Norwegian) as well as numerous informational bulletins and pamphlets provide valuable resources to the public.¹⁰

⁹ Geir Johnson (b. 1953) is a freelance writer, music researcher and composer who has mainly written on 20th century classical and popular music. He is a music critic at Aftenposten and artistic director of the Music Factory Festival in Bergen.

¹⁰ Hilde Holbæk-Hanssen has served as the Head of Information at the NMIC for the past twenty years. She is responsible for all publications, coordinates all activity with exhibitions hosted by the center, and offers guidance to international visitors. She is on the editorial committee of *Listen to Norway* and *Musikkmagasinet Ballade*, and is a board member for the Ultima Contemporary Music Festival.

It seems no coincidence that this positive attitude towards contemporary music over the last twenty-five years coincides with the establishment of a new educational system in music. There are six state music conservatories (in Oslo, Bergen, Trondheim, Stavanger, Kristiansand and Tromsø) that are either connected to the regional college system or operate under the national university system. The most advanced programs are at the Norwegian State Academy of Music in Oslo and in the departments of musicology at the universities of Oslo and Trondheim. The Norwegian State Academy was established in 1973 and the first regular composition program was offered at that time. Headed by Norway's leading teacher of composition, Finn Mortensen, the Academy opened up a new era of compositional education. It was in this fertile environment that young composers like Asbjørn Schaathun and Rolf Wallin found inspiration.

Another important medium for the dissemination of contemporary music is the compact disc recording. The Norwegian Society of Composers is responsible for producing the AURORA series, with repertoire selected by the society's advisory board and funding provided by the Council of Cultural Affairs. In 1992, another label, HEMERA, was established to enable composers to produce recordings they had made themselves, with or without the help of others. Other important functions of the society are to award grants, prizes for the "Work of the Year," and to promote Norwegian music through cooperation with the Nordic Composer's Council which arranges the biannual Nordic Music Days festival.

The organization Ny Musikk, the Norwegian section of the ISCM, has played a vital role in contemporary music since its inception in 1938. Among the founders were renowned Norwegian composers Harald Sæverud and Pauline Hall who paved the way for composers Finn Mortensen and Arne Nordheim to chair the organization in

the 1960s. During the 1970s, the organization developed a concert series for new music and was a major player in the Artists' Campaign.¹¹ During this time Ny Musikk expanded its base from Oslo to include branches in Bergen, Stavanger, Kristiansand, Harstad, and Tromsø. Ny Musikk was responsible for sponsoring *Ballade*, formerly the foremost contemporary music journal in Norway. It has been replaced by the journal, *Nye Musikken*, which is published by Tidsskriftet Ballade AS, of which the organization Ny Musikk is a part. The organization also promotes contemporary Norwegian composers at the annual ISCM World Music Days festivals and manages the ensemble Cikada. Ny Musikk's record label, ALBEDO, releases compact discs of contemporary music from an international scope of repertoire.

Electronic music in Norway had a rather tenuous beginning, but has made great strides in recent years. In 1960, Karlheinz Stockhausen, one of the leading pioneers in electronic music, was summoned to serve as a consultant when the first studio for recording electronic music was set up at the Henie-Onstad Art Centre. Prior to this time, Norwegian composers were obliged to travel to electronic studios in Paris, Cologne and Warsaw to realize their projects. In 1975, the Norwegian Studio of Electronic Music was opened at the centre with support from the NRK, Norwegian State Academy of Music and the Norwegian Society of Composers. During the early 1980s the studio was moved to the Norwegian State Academy of Music, where it was disbanded a short time later due to lack of funding. Facilities for professional work with electroacoustic music were no longer available.

¹¹ The 1974 Artists' Campaign was a movement to improve the conditions of Norwegian artists. The campaign was made up of artists from various disciplines who devised a "Three Point Program": 1) proper remuneration for the use of artists' work; 2) increased use of artists' work; 3) a guaranteed minimum wage for all active artists who do not receive a reasonable income from points 1 and 2. The result was that new schemes of compensation for the use of artists' works were developed, the number and amount of artists' grants was increased and a guaranteed income scheme for a number of full-time artists was established.

In 1990, the Norwegian Network for Acoustics and Technology in Music (NoTAM) was established, partly to fill the void left by the closing of the electronic music studio at the Henie-Onstad Art Centre, and also to make resources available to a widely dispersed population. The University of Oslo provides the facilities for NoTAM, and the Norwegian State Academy of Music is a formal collaborative partner in the coordinating of educational activities. The network provides an avenue for contact with research institutions abroad. Today Oslo has state-of-the-art computer and production studios that can be utilized by composers.

The distribution and promotion of electroacoustic music is accomplished by NICEM, the Norwegian section of the International Confederation for Electroacoustic Music. NICEM has been instrumental in improving the conditions for electroacoustic music in regard to facilities for production and performance. The collaboration with NEMO (Nordic Electroacoustic Music Organization) has led to the formation of the NEMO festival for electroacoustic music.

There is no doubt that the growth and development of performing ensembles, festivals, and organizations devoted to new music in Norway has provoked an interest from foreigners in this music. A glance at European and American festivals and events in 1998 reveals Nordic music placed at the forefront of the International Festival of Contemporary Music *Warsaw Autumn* in Poland, in a series called *Scandinavia 98* launched by the Nordrhein-Westfalen Ministry of Culture in Germany, and at the FOCUS! festival held at the Julliard School of Music in New York City. Contemporary music in Scandinavia has acquired a clear profile as composers continue to achieve better recognition both within and outside of their own countries' borders.

CHAPTER II BJØRN KRUSE, *LAKRIS*: CONCERTO FOR CLARINET AND ORCHESTRA

Biography¹

A composer and professor of composition at the Norwegian State Academy of Music in Oslo, Bjørn Kruse was born on August 14, 1946 in London, England. As a child, Kruse was exposed to several cultures, growing up in England, the United States, and Norway. Kruse attended high school in San Francisco, California and Raleigh, North Carolina, playing the clarinet and saxophone in the school bands. After graduation, he studied music at the University of California at Los Angeles for one year. His knowledge of the jazz idiom was enhanced when he toured as a saxophonist and vocalist with the fusion group *The Match*, from 1968 to 1971. Upon returning to Oslo, Kruse studied composition with Finn Mortensen at the Norwegian State Academy of Music, and in 1977 received his diploma in composition.² While at the academy, Kruse also studied clarinet with professor Richard Kjelstrup.³ He remained active as a clarinet and saxophone performer in both classical and jazz idioms for many years.

Kruse's first appointment at the academy was in the area of jazz theory and arranging, which he taught from 1976 to 1983. The third stream, modal, and free jazz

¹ Information presented in this biographical section was obtained from Bjørn Kruse's curriculum vitae posted on the internet website <http://www.nmh.no/~bkh/cv-link.html> and a telephone interview conducted on January 27, 1999.

² The Diploma in Composition from the Norwegian State Academy of Music is equivalent to the degree Master of Music in composition in the United States.

³ Richard Kjelstrup (1917-96), one of Norway's most influential musicians, held positions in the Bergen Symphony Orchestra, Bergen National Theater Orchestra, Oslo National Theater Orchestra, and the Oslo Philharmonic (1955-1973). He became principal clarinetist of the Oslo Philharmonic in 1960. His teachers were Erling Carlsen in Oslo and Louis Cahuzac in Paris. Kjelstrup was one of the founding members of the Norwegian Wind Quintet. A strong advocate of contemporary Norwegian music, Kjelstrup performed many new works, among them the Bjarne Brustad's Concerto for clarinet and strings (1969), which was dedicated to him. An inspiring teacher, Kjelstrup became the first clarinet professor at the Norwegian State Academy of Music in 1973. Many clarinetists playing in major Norwegian orchestras today were students of his. I was unable to interview Kjelstrup as he passed away one week prior to my arrival in Oslo. On Kjelstrup, see liner notes for CD, *Richard Kjelstrup Portrett*, LILY 112.

styles of John Coltrane were major influences on him as a performer, and the film composers Quincy Jones and Jerry Goldsmith influenced his technique of orchestration and composition. For the past sixteen years his focus has shifted primarily towards composing and the instruction of composition. A strong interest in pedagogy inspired him to write a book in 1995 entitled *The Artist Thinking: The Method and Process of Composition and Drama*.⁴

The success of his teaching, writing, and composing earned him a promotion to Professor of composition in 1998. A frequent contributor to leading Norwegian music journals, Kruse has also published books on jazz theory and arranging. He is active as a guest lecturer throughout Norway on subjects related to musical composition and drama. An influential voice in cultural policies, Kruse has served on several cultural committees, including the Cultural Committee for the 1994 Winter Olympics and the Program Committee for the Bergen International Music Festival.

His compositions are performed throughout Europe and the United States. A world premiere of Kruse's *Pre pandemonium for solo clarinet* was heard by this author at the 1997 International Clarinet Association Clarinet Fest held at Texas Tech University in Lubbock, Texas. Several of his works have received prizes, including the TV opera *A Game of Chess*, which won the Fernsehoper Preis der Stadt Salzburg in 1983. Three of his compositions have been cited as *Best Work of the Year* by NOPA (Norwegian Society of Popular Composers, Authors and Arrangers): *Jubilate* (1984) for choir, symphonic band and strings; *Adam* (1987), an opera-musical for the stage; and the Saxophone Concerto (1992). Other credits include the Cultural Prize of Bærum Kommune (1985) and the City of Oslo Cultural Scholarship (1990). In 1994 he was the

⁴ This book, written in Norwegian, is published by the Scandinavian Press. Kruse is currently in the process of translating it into English. The introduction for this book is available in English on Kruse's website: "A Credo of Teaching Composition," <http://www.nmh.no/~bhk/teaching-link.html>.

featured composer at the Festspillene I Nord-Norge (North Norway Festival of Fine Arts) in Harstad. His most recent project was the recording of a CD entitled *Song for Winter* featuring works for choir on the AURORA label, released in January of 1999.

Lakris: Concerto for Clarinet and Orchestra (1984): Compositional Devices, Formal Design, Special Techniques and Orchestration

2 flutes (2 piccolos), 2 bassoons, 2 horns in F, timpani (3), 2 vibraphones, xylophone, crotales, solo clarinet in A and Bb, strings

5 movements: I. ♩ = 88

II. ♩ = 60

III. ♩ = 52

IV. ♩ = 48

V. ♩ = 108

Duration: 20 minutes

Commission: Hans Petter Bonden⁵

Dedication: Richard Kjelstrup

First Performance: September 19, 1984, Aula Concert Hall at the University of Oslo, Hans Petter Bonden, Norwegian Chamber Orchestra, conductor Kjell Seim.

Unpublished; photocopy of composer's MS and parts available on rental from Norwegian Music Information Centre, Oslo; no piano reduction exists.

Recording: NRK, December 25, 1984

The teaching philosophy of Bjørn Kruse provides insight into his compositional approach to this concerto. Kruse advocates a broadmindedness about the common

⁵ "Hans Petter Bonden was and is a very great talent on the clarinet. He studied with Robert Marcellus and has a very good sound and technique. He had a position in the Oslo Philharmonic, but could not stay there because he was having personal problems. He does not perform anymore; however, he occasionally teaches clarinet students." July 11, 1997 interview with Håkon Stødle.

domain that exists among various art forms. He describes his philosophy about the interrelationship of the arts:

. . . I propose a way to approach the teaching of art in general, regardless of the discipline of expression, by presenting some of the concepts and terms by which I believe all creative artists structure their working process. Be it the composer or music performer, the painter, the novelist or the architect, they all share a common instrument, which is the ability to think. I try to illustrate how the mind works when confronted with solving a purely aesthetic problem, the type of problem which has no other solution than that you yourself choose to render. . . .

So we, the representatives of the professional educational institutions, cultivate our own expression of art, as though we were hiding in a secluded monastery, seemingly to avoid being contaminated by foreign influences. Yet we expect our art to communicate and to have our students be able to communicate with others besides their fellow musicians. In short, we expect our students to represent that which we hope art represents: an impulse to stimulate the ability to reflect on past experiences. . . . No single subject can be fully understood or appraised if not put into perspective with regard to the surrounding areas. Only then are we able to approach our subject as a phenomenon, relating it to a larger context than the immediate, and seeing how the wisdom of acquired knowledge from one subject may be transposed to the understanding of other subjects, or even to the understanding of our own lives, for that matter.⁶

The compositional language that he has developed over the last twenty years employs a wide variety of genres and styles which are then molded into a personal contemporary style.⁷

Bjørn Kruse combines elements found in jazz, Turkish music, and Javanese gamelan music, transforming them to create his personal style. The jazz elements are present in a harmonic sense, the Turkish influence can be heard in the melodic figurations and use of ornaments, and the effect of Javanese gamelan music is present in the repetitive ostinato figures and mobiles of sound created by the vibraphones and strings.⁸ The initial theme, which itself consists of ornaments surrounding a tonal

⁶ Bjørn Kruse. "A Credo of Teaching Composition," <http://www.nmh.no/~bhk/teaching-link.html>.

⁷ Bjørn Kruse. January 27, 1999 interview. This description fits the definition commonly given to "pluralism."

⁸ Ibid.

center, is rhythmically varied throughout this work. In the concert program for Hans Petter Bonden's premiere performance, Kruse writes:

This little concerto is an attempt to explore certain ornamental decorations that have always been present in the music of our culture. It is through the historical development, however, that the diatonic melody has been treated and idealized, at the expense of the abundant repertoire of melismas that our music has inherited from eastern music. It is the ornamental figures that, in my opinion, reflect clean sound effects, e.g. echo, vibration, etc. that occur less frequently in our music's classical gestures or movements of expression.⁹

The premiere performance of *Lakris* received an abundance of attention from the press. The reactions to the performance were fairly homogeneous:

After an intense introduction which opens in the high register of the clarinet, Bjørn Kruse's clarinet concerto *Lakris* is an intensely personal work exposing the clarinet as a voice without inhibitions. Apart from the jazz arena, this is rarely heard from the clarinet. The theme is quite contrary to what one might expect from this genre and style. It is excitingly and creatively utilized, especially in the concerto's outer parts, while a slower middle section sounds more conventional. But at last: a clarinet concerto in its real sense, composed for the virtuosic personality of Hans Petter Bonden's artistic clarinet playing, excellently performed by an orchestra directed by Kell Seim.

Synne Skouen in *Arbeiderbladet*, 9/25/84¹⁰

This premiere gave Bonden an opportunity to show versatility, from melodic sensitivity to assertive intensity and also became a nice demonstration of the fact that music can be both personal and unconventional.

Magne Hegdal in *Dagbladet*, 9/25/84¹¹

⁹ Concert program from the concerto debut recital in the University of Oslo concert hall on September 19, 1984. Hilde Svalbjørg, "Norsk Musikk i Etterkrigstida for Klarinett Solo" (University of Oslo, 1985), 161.

¹⁰ Ibid., 162. Synne Skouen (b. 1950) studied at the Hochschule für Musik in Wien from 1969 to 1973. Her studies in theory and composition were with Alfred Uhl, Erwin Ratz and in electronic music with Dieter Kaufmann and Friedrich Cerha. She received her Diploma in composition from the Norwegian State Academy of Music where she studied with Finn Mortensen. From 1977 to 1986 she served as editor for the contemporary music periodical *Ballade* and worked as a music critic for *Arbeiderbladet*. She now works full time as a composer. On Skouen, see *Synne Skouen* (Oslo: Norsk Musikforlag A/S and Norwegian Music Information Centre), 1989.

¹¹ Ibid., 162. Magne Hegdal (b. 1944) is a pianist and composer who studied composition with Conrad Baden and Finn Mortensen. He received his degree in composition from the Oslo Music Conservatory in 1972. Hegdal has taught at the Norwegian State Academy of Music and for several years was the principal music critic for the newspaper *Dagbladet*. Four of his works have been elected "Work of the Year" by the Norwegian Society of Composers between 1982 and 1996. On Hegdal, see website <http://www.notam.uio.no/nmi/bio/bioframe.htm>.

Bjørn Kruse's work *Lakris* opened the concert, a clarinet concerto written by a clarinet player. It was obvious that the composer was familiar with Copland's concerto, even though the opening was original and ruthless, with a slightly aggressive exploitation of repeated motives. The slow middle part became a bit long. It is probably a concerto that will be performed more in the future. In my opinion, this is Hans Petter Bonden's most impressive achievement, with an almost superhuman control of various tone colors and dynamic ranges.

Terje Lerstad in *Klarinytt*, no. 1, 1984¹²

Of particular interest in this program was the opening work, the first performance of Bjørn Kruse's clarinet concerto *Lakris*. There is no doubt that this is a valuable contribution to the clarinet literature, even if not all of the movements were equally capable of preserving the listener's interest. Most effective were the first and the last parts, with their energetic exploitation of repeated motives. Bonden played purely and virtuosically, and allowed himself a rough and sharp tone that suited both the angry dissonances and the lightly swinging pulse. He led the work to a magnificent finale with maximum intensity.

Morten Gaathaug in *Aftenposten*, 9/20/84¹³

The title of the concerto translates to "licorice" in English, referring to the similarity in appearance of the clarinet to a stick of licorice. Kruse describes the inspiration for *Lakris*:

I wanted to present the clarinet as a powerful instrument, hence the trumpet-like herald at the beginning, defining the theme which underlies the whole work. There are no profound philosophical concepts behind the composing of this "light music" piece. I did it in a moment of genuine inspiration as a favor to a great musician who asked to have it on his exam concert.¹⁴

The table of contents in the front of the score serves as a guide to the organization and form used in the concerto. The capital letters are equivalent to the

¹² Ibid., 162. Terje Lerstad (b. 1955) studied clarinet with Richard Kjelstrup at the Norwegian State Academy of Music. Bass clarinet studies were with Harry Sparnaay in Holland. He did his graduate work at Koninklijk conservatory, the Hague. He has served as the bass clarinetist since 1982 in the Norwegian National Opera Orchestra. He is active as a composer and performer of contemporary music and has been a member of the Oslo Sinfonietta since its inception. On Lerstad, see *Terje Lerstad* (Oslo: Norwegian Music Information Centre), n.d.

¹³ Ibid., 162. Morten Gaathaug (b. 1955), a pianist and composer, studied composition with Johan Kvandal. He has earned a degree in musicology from the University of Oslo. He has served as a board member of the New Music Society (Norwegian section of the ISCM). He works as a piano teacher, composer, and music critic. On Gaathaug, see *Morten Gaathaug* (Oslo: Norsk Musikforlag A/S and Norwegian Music Information Centre), 1988.

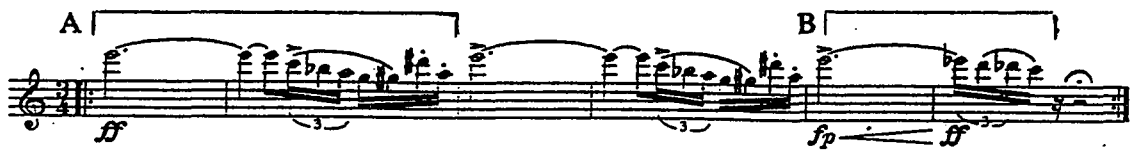
¹⁴ Kruse. Email correspondence with the author, October 14, 1997.

rehearsal letters in the score. The cadenza is notated without barlines and is counted as only one measure.

<u>Movement</u>	<u>Rehearsal Letter</u>	<u>Tempo</u>	<u>Solo Instrument</u>
I	A m. 7	♩ = 88	Bb clarinet
	B m. 41		
	C m. 98		
	D m. 115		
II	E m. 137	♩ = 60	A clarinet
	m. 158		
	F m. 181	♩ = 52	
III	attacca	Cadenza	
	G m. 207		
IV	attacca	♩ = 48	
	H m. 208		
	I m. 242		
V	J m. 280	♩ = 108	Bb clarinet
	K m. 294		

The cadenza forms a centerpiece for the two movements on either side of it, summarizing what has occurred to that point and foreshadowing what is to come. The entire concerto is derived from the thematic material presented in the opening statement. The movements are differentiated not by new thematic material but by the way they exploit this material. A violent and intense motif played by the solo clarinet introduces the main theme of the concerto. The theme, consisting of two motifs, has a tonal emphasis on the note e^3 (d^3 concert). The “a” motif consisting of major and minor

seconds, ascending fifths and descending tritones is repeated once. The “b” motif consists of a brief chromatic descending line (see example 2.1).



Example 2.1. Kruse, *Lakris*,
Mvt. I, mm. 1-6, solo clarinet in Bb.

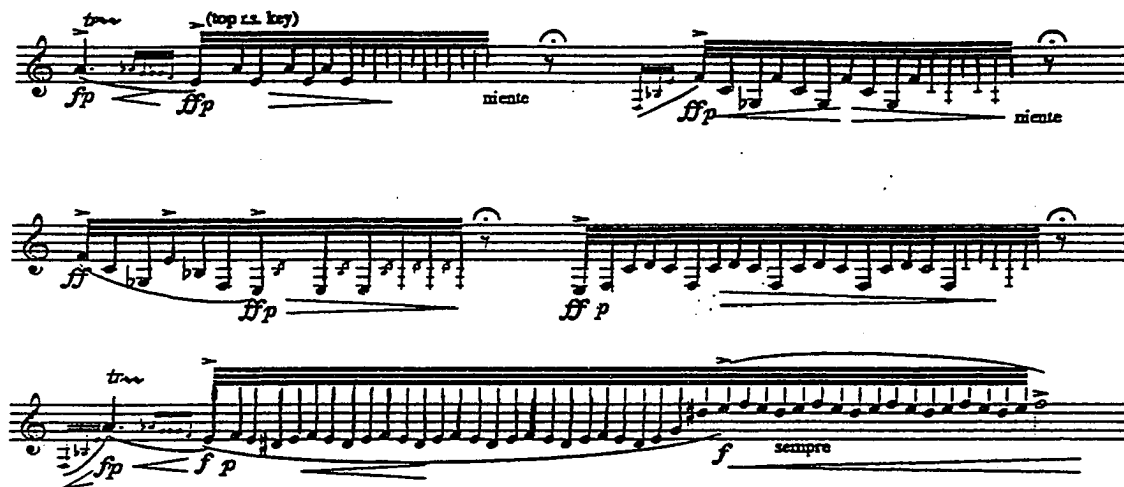
Throughout the work the intervals presented in the theme are frequently explored in the accompanying voices. An example of this can be seen at the outset as the two vibraphones play tritone intervals, positioned a minor second apart from each other. At times the clarinet receives competition for melodic dominance from the orchestra. A chromatic circling effect introduced by the clarinet (mm. 31-7) is later (from m. 56) given to the strings, creating a tension between them.

The rhythmic variation of the theme is a central principle in the melodic development throughout the second movement. The deviations from the original “a” and “b” motifs are even greater than before. Certain intervals such as the tritone, major second and minor second from the theme are utilized in an isolated manner. These motivic units are then developed and expanded (example 2.2).



Example 2.2. Kruse, *Lakris*,
Mvt. II, mm. 137-141, solo clarinet in Bb.

The third movement, which consists solely of a cadenza, serves as a focal point for the concerto, delving further into motivic development of the theme. Trills, echoes, and circling effects are utilized as well as the juxtaposition of the perfect fourth and tritone (see example 2.3).



Example 2.3. Kruse, *Lakris*,
Mvt. III, opening of m. 207, solo clarinet in A.

The fourth movement provides the first true contrast to the character of the opening theme. The atmosphere remains subdued throughout, and the melodies in both the solo clarinet and orchestra are marked by lyrical cantabile phrases. An augmented variation of the theme is presented based on a tonal center of d (concert b) (example 2.4).



Example 2.4. Kruse, *Lakris*,
Mvt. IV, mm. 215-220, solo clarinet in A.

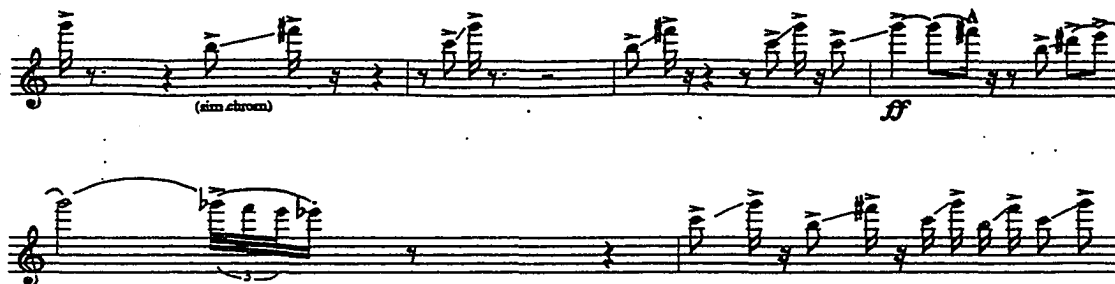
The texture is often formed by layering sustained blocks of sound. An example is the pyramid entrances by the strings in the first half of the A section in the first movement.. An undulating echo effect is created by the rapid chromatic circling motion of the clarinet toward the close of section A (see example 2.5).



Example 2.5. Kruse, *Lakris*,
Mvt. I, mm. 31-37, solo clarinet in Bb.

The choice of percussion instruments (crotales, xylophones, vibraphones) and their use indicate a cross-cultural orientation. The timbre and repetitively rhythmic manner in which these instruments are used resembles the sounds created in Javanese gamelan music. The vibraphones are placed on opposite sides of the stage creating a stereo effect. The accented entrances of the crotales in section B create a shimmering bell-like sound reminiscent of Maurice Ravel.

The switch to the A clarinet in the middle of a movement is unusual, but was done to provide the necessary range to concert c#, the lowest sounding note on the A clarinet. The darker timbre of the A clarinet is well suited to the change of character. Chromatic glissandi in the clarinet provoke a frenzy of intensity that lead to a climax near the end of the movement (example 2.6). The movement ends in a peculiar manner with the clarinet playing alone in a descending melodic and dynamic manner, ending on a ppp low e (concert c#).



Example 2.6. Kruse, *Lakris*,
Mvt. II, mm. 197-202, solo clarinet in A.

Kruse provides contrast between the soloist and the orchestra by writing melodic ostinato figures for the low strings and bassoons (see example 2.7) and long lyrical lines for the clarinet.

Example 2.7. Kruse, *Lakris*,
Mvt. IV, mm. 231-236, selected parts.

A bright texture is achieved by combining the piccolo, flute, xylophone, a vibraphone played with hard mallets and motor off, and the violin section in the opening of the fourth movement. This, together with shorter, more concise rhythmic patterns,

generates a more furious character than that at the beginning of the concerto. In the fastest tempo marking of the concerto, $\text{♩} = 108$, the theme is presented with very little accompaniment. (example 2.8).



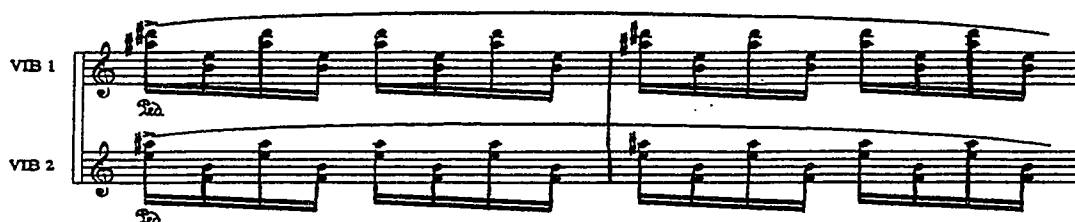
Example 2.8. Kruse, *Lakris*,
Mvt. V, mm. 280-281, piccolos 1 and 2, violins 1 and 2.

A climax is reached in the final section of the concerto through a complex polyphonic treatment of the theme by the orchestra. Eventually the density of the texture increases as the theme is divided with motifs “a” and “b” played separately. An enormous intensity is built up as the concerto is driven toward its finale. Unexpectedly the orchestra is silenced, leaving *Lakris*’s main character, the clarinet soloist, a closing personal statement.

Kruse’s familiarity with the capabilities of the clarinet is demonstrated in his idiomatic approach to writing for the instrument. The entire range of the clarinet, from written e to c^4 , is utilized. Other than glissandi, there are no requirements for special techniques; however, the solo part hovers in the high register for longer periods of time and at louder dynamic levels than is standard. During the premiere of this piece, Hans Petter Bonden chose to use a rougher, brighter tone, which together with an intentional use of vibrato, formed a type of expression that approached what one might find among jazz clarinetists. This playing style was utilized primarily in the outer sections of the concerto.¹⁵ The lyrical fourth movement provides the soloist with an opportunity to play slightly more introverted, yet expressively, in a more traditional classical style.

¹⁵ Hilde Svalbjørg, “Norsk Musikk i Etterkrigstida for Klarinett Solo” (University of Oslo, 1985), 172.

The dissonance found in this work is softened by using tonal centers and an occasional major or minor chord; however this never allows the harmony to assume a functional role in the traditional sense. In addition to the major and minor second, the perfect fourth and tritone are the primary building blocks, both for melodic and harmonic structures. Much of the harmony is quartal, involving stacked tritones and perfect fourths. A measured tremolo-like sound played by the vibraphones near the end of the first movement is built on quartal harmony formed by the notes e^3 - $a\sharp^2$ - $d\sharp^2$ and f^1 - b^1 - e^2 (see example 2.9).



Example 2.9. Kruse, *Lakris*,
Mvt. I, mm. 98-99, vibraphones 1 and 2.

Underlying much of the work is a steady rhythmic pulse. Kruse describes this aspect of his style: "The treatment of rhythm in this concerto is strongly influenced by minimalism and the music of Steve Reich."¹⁶ This technique is employed by the timpani, low strings, and vibraphones as the first movement draws to a close in measures 125-135 (see two measure segment in example 2.10).

In *Lakris*, pluralism manifests itself in a free style, with elements of jazz and exotic melodies. Inspired by the ornamental nature of eastern music, Kruse explores the possibilities provided by this music within a classical mode of expression. The modernistic style is mainly seen in the dissonant tonal language used in the concerto. Kruse employs quartal harmonies, utilizing both the tritone and perfect fourth as a basis

¹⁶ Bjørn Kruse. January 27, 1999 interview.

for constructing melodic and harmonic structures. The intervals in the opening theme are used as a unifying element throughout the concerto. Melodic development is often accomplished by rhythmic variation of the theme. A minimalistic approach is the foundation for the underlying rhythmic structure.

Lakris provides the clarinetist with material to express himself in an extroverted manner. Kruse makes use of the clarinet's highest register, repeated glissandi, a variety of tonal colors, and extreme dynamic ranges. The exotic qualities of several cultures permeate this concerto, offering the soloist a colorful palette of expressive opportunities.

The musical score consists of five staves. The top staff is labeled 'Timp' and contains a single note with a 'p' dynamic. The second staff is labeled 'Vib 1' and contains a series of repeated notes with a 'ppp' dynamic and a 'vib' marking. The third staff is labeled 'Vib 2' and contains a series of repeated notes with a 'ppp' dynamic and a 'vib' marking. The fourth staff is labeled 'Vlc' and contains a series of repeated notes with a 'pizz' and 'mp' dynamic. The bottom staff is labeled 'CB' and contains a series of repeated notes with a 'pizz' and 'mp' dynamic.

Example 2.10. Kruse, *Lakris*,
Mvt. I, mm. 125-126, selected parts.

CHAPTER III

OLAV BERG: CONCERTO FOR CLARINET AND ORCHESTRA

Biography¹

Olav Berg was born September 25, 1949 in Kvelde, Norway. The son of a conductor, Berg began his musical studies on the trumpet, playing in a school brass band. From 1973 to 1978, he held a position in the Norwegian Navy as a trumpet player for a military band based in Horten. This post provided him with his first exposure to a piano, trumpet lessons, and instruction in counterpoint and harmony. During his tenure in the Navy, Berg discovered that his passion for composing music outweighed his desire to perform.

Berg studied composition with Antonio Bibalo² from 1972 to 1977. The following year was spent in London studying with Lennox Berkeley, a professor at the Royal Academy. While there, Berg was exposed to a wide array of concert venues and lectures by composers such as Peter Maxwell Davies and György Ligeti.

From 1978 on, Berg devoted himself solely to composition, making his living with the commissions he received. He taught theory at the Rogaland Music Conservatory in Stavanger from 1980 to 1981, replacing the professor who was on a sabbatical leave. In 1982 he was awarded a grant from the government which provides him with an annual salary until the age of 67. This grant, *Statens Garanti Inntekt for Kunstnere*, is currently awarded to only fourteen composers in Norway.

¹ Information presented in this biographical section was obtained from an interview with Olav Berg on January 8, 1997 and *Olav Berg* (Oslo: Norwegian Music Information Centre), n.d.

² Antonio Bibalo was born in Trieste, Italy in 1922. He studied piano at the Conservatory of Trieste, receiving his diploma in 1946. His composition studies were with Elisabeth Lutyens in London, one of the leading figures in twelve-tone music in England. Bibalo moved to Larvik, Norway in 1956 and became a Norwegian citizen in 1967. A major portion of his output is for the stage, with such operas as *The Smile at the Foot of the Ladder* (1962) based on a novel by Henry Miller, *Miss Julie* (1975) based on a play by August Strindberg, *Ghosts* (1981) based on a play by Ibsen, and *Macbeth* (1990) based on Shakespeare's play.

His early training as a trumpet player in wind bands has resulted in a natural proclivity for wind instrument composition. In addition to the clarinet concerto, he has written two trumpet concertos, a bassoon concerto, and several solo and chamber works for various wind ensembles. Several of Norway's leading wind players have commissioned works from him, most recently a clarinet quintet for Terje Nymark³ and four members of the Oslo Philharmonic Orchestra. It will receive its premiere performance on September 25, 1999 in celebration of Olav Berg's fiftieth birthday.

Berg's early works from the 1970s reflect twelve-tone influence. These works include the chamber work *Fragments* (1977) and the *String Quartet* (1975). The *Five Inventions* (1979) for flute, clarinet, and bassoon mark the end of this period, when Berg began searching for a freer, more personal idiom. Berg comments on the change in his style:

At this point in my career I really did not appreciate my own music. I had some good ideas inside of me that I did not realize at the time. I felt the next step was to "clean up" my music and write quite simple pieces. A typical work from the early 1980s is *Historien* (1981) for mixed choir and orchestra. I also wrote *Poseidon* (1982) and *Fantasia breve* (1983) for clarinet and piano during this time. *Poseidon* is a very proud and impressionistic sounding orchestral work. It has a little of Debussy's *La Mer* in it. *Poseidon* and *La Mer*, it must be that water connection!

My works of the 1980s are a product of my getting out of jail in a way. I had to search for a new direction. The result was a dramatic style of writing. For me, it is hopeless to write like Alban Berg or Anton Webern. I like the music of these composers and I admire it from an intellectual standpoint, but I must have more emotion in my music.⁴

Poseidon (1982), a product from this period of composition, is the most frequently performed piece in Berg's repertoire. Commissioned by the Oslo Philharmonic Orchestra in 1982, it received its premiere by this orchestra in 1983. The following year it was selected to represent Norway at the International Rostrum for

³ Terje Nymark is the second clarinetist in the Oslo Philharmonic Orchestra. He performed the Berg Clarinet Concerto in October 1990 with this orchestra. He is married to Hilde Holbæk-Hanssen, Head of Information at the Norwegian Music Information Centre.

⁴ Olav Berg. January 8, 1997 interview.

composers in Paris. This period of composition ended with the orchestral piece *Epilogue* (1988). *Poseidon*, the Clarinet Concerto and *Epilogue* are all in the ABA form (slow, fast, slow); they are harmonically similar and are characterized by impressionistic orchestration. Berg comments, "The most important connection between these works is the atmosphere or compositional way of thinking, which I believe is the essential approach to music."⁵

Following the composition of *Epilogue* in 1988, Berg felt an impulse to venture on a new path in an effort not to repeat his style. Berg describes this time as comparable to wandering around in a dark forest, searching for a sense of direction.⁶ The saxophone quartet and other chamber works from the late 1980s and early 1990s were written during this period of exploration. In 1994, Berg received a commission from BIT 20, a contemporary music ensemble based in Bergen. With the luxury of eleven excellent musicians⁷ at his disposal, Berg was able to discover a new style as he wrote the *Four Poems* (1993). He states:

It is a strange thing, if I listen to the *Four Poems* now, I have the sensation that this was the music I was trying to write in the late 1970s but did not have the ability to write at that time.⁸

In the 1980s Berg wrote in an essentially neoromantic, expressionist style working along broad developmental axes. The four short movements of the *Four Poems* mark a break with this style, exhibiting a distilled form of expression. Berg discusses the experimentation with tone color and timbre:

There are not as many possibilities with such a small ensemble, but I would not have orchestrated this way ten years ago. I don't mix the colors as much, I allow the instruments to have their own individual voices. I prefer to use more basic colors in my orchestration now. Right now I am writing a

⁵ Olav Berg. Email correspondence with the author March 4, 1999.

⁶ Olav Berg. January 8, 1997 interview.

⁷ The ensemble for *Four Poems* consists of wind quintet, string quartet, bass, and piano.

⁸ Olav Berg. January 8, 1997 interview.

concerto for double bass and orchestra. It is a different approach than I took with the Clarinet Concerto. I think that if you listen to the *Four Poems* and the Clarinet Concerto, you will still be able to recognize that these pieces were written by the same composer.⁹

Olav Berg represents a moderate school of composition in Norway, considering himself to have a more conservative approach than many of his more modernist contemporaries. He feels the closest connection with composers like Debussy, Honegger, Bartók, Stravinsky and Lutoslawski. Berg is at ease in an expressive melodic style and harmonic vocabulary that borders on tonality.

Concerto for Clarinet and Orchestra (1986): Compositional Devices, Formal Design, Special Techniques, and Orchestration

2 flutes, 2 oboes, 2 clarinets in Bb, bass clarinet, 2 bassoons, 4 horns in F, 2 trumpets in C, 2 trombones, bass trombone, timpani, 2 percussion, harp, solo clarinet in Bb, strings

1 movement

Duration: 17 minutes, 23 seconds

Dedication: Håkon Vestly

First Performance: March 5, 1987, Stavanger Concert Hall, Håkon Vestly, Stavanger Symphony Orchestra, conductor Frank Shipway

Publication: Norsk Musikforlag A/S, © 1992 Oslo, orchestral parts available for rental; piano reduction: Norsk Musikforlag A/S, © 1992 Oslo

Recordings: Håkon Vestly, Stavanger Symphony Orchestra, conducted by Gerard Oskamp, AURORA ACD 4922 and 1934

Award: *1987 Work of the Year* by the Norwegian Society of Composers

⁹ Ibid.

Berg met the dedicatee of his clarinet concerto, Håkon Vestly,¹⁰ in 1980 while teaching at the Rogaland Music Conservatory in Stavanger. They became good friends, enjoying discussions about literature, art and music. Vestly felt at home in Berg's musical language, and found his compositions to be interesting and creative. This led to the commission of *Fantasia breve* (1983) for clarinet and piano which he premiered in Stavanger in 1983 and later recorded on the AURORA label. He comments on this piece:

Fantasia breve is an inspirational and refreshing piece with different stylistic elements, even some jazz related passages! The dynamic range is wide and it has a few difficult technical passages. It is a challenge to find the right improvisational and mysterious atmosphere. It is an exciting piece and great fun to play, as is the concerto!¹¹

The inspiration for the concerto came about in an interesting way. Berg explains:

On December 31, 1985, I was having a phone conversation with Håkon Vestly. He asked me what I was doing and I said I had begun writing something which should be an orchestral work, but I had already written a long solo for the clarinet. He said, "Why don't you write a concerto for the clarinet?" That is why I wrote this concerto, it was not a commission. I was very happy when I realized this piece could become a concerto, but it was very hard work for me, a lot of struggling and laboring.¹²

Berg spent one and a half years working on the clarinet concerto in Horten. There was no special collaboration with Håkon Vestly other than a few questions concerning the feasibility of certain technical matters.

¹⁰ Håkon Vestly (b. 1958) has been the principal clarinetist in the Stavanger Symphony Orchestra since 1977. His professional training was at the Østlandete Musikkonservatorium, studying the clarinet with Richard Kjelstrup. In 1982, Vestly studied with Thomas Friedli in Switzerland for six months. A frequent soloist, he has performed with the Stavanger and Trondheim Symphony Orchestras. Since 1982 he has been the professor of clarinet at the Rogaland Musikkonservatorium. His performance interests include a contemporary music ensemble in Stavanger and the Trio Amazonas with Erik Waldejer, oboe and Robert Rønnes, bassoon. In 1987, Håkon Vestly was awarded the Shell award for young musicians following his performance of Olav Berg's Concerto. On Vestly, see CD liner notes AURORA ACD 1934.

¹¹ Håkon Vestly. March 16, 1999 letter to author.

¹² Olav Berg. January 8, 1997 interview.

The audience present at the premiere performance greeted this new concerto with enthusiasm, as related in these reviews:

Håkon Vestly, the soloist in this week's symphony concert, comes from the orchestra's own ranks. He is a clarinet player of international stature. Yesterday he performed Olav Berg's Clarinet Concerto, which was composed with Vestly's unique talents in mind. Vestly has the ability to control a variety of sound timbres, particularly in the high register. Vestly possesses a virtuosic technique and control over his instrument like very few others. He communicates in a unusually expressive manner. The concerto of Olav Berg is a masterpiece rich in contrasts, virtuosic in nature with a vast spectrum of sound. The premiere performance of Berg's Clarinet Concerto was met with a lengthy standing ovation. Vestly played an encore in response to the enthusiastic audience.

Stavanger Aftenblad, 3/6/87¹³

Håkon Vestly was the soloist in the Concerto for clarinet and orchestra by Olav Berg. It was a big performance in Stavanger and the concert was dedicated to Vestly. There was a lot of excitement in this music, bursts of sound which were balanced with calm steady sections, the last of which left the listener with a sense of peacefulness. The thematic material and sonorous elements slipped into your mind, triggering both excitement and tranquillity. The concerto was very successful - a work has been added to Norway's music literature that must not be forgotten.

Håkon Vestly played a brilliant performance. He has had great performances before, but one would like to think that this one was his biggest success to date. He had the capacity to "let go" in a way that turned the clarinet into an extension of himself. It was just magnificent. Shipway and the orchestra did a very nice job in performing this work as well.

The final work on the concert was Schumann's Symphony No. 4. This piece was performed without as much involvement, but with balanced dynamics and good precision. But it was first and foremost Olav Berg and Håkon Vestly's night, and it was great fun!

Torstein Gilje, 3/6/87¹⁴

The Concerto for Clarinet and Orchestra was selected as the "Work of the Year" by the Norwegian Society of Composers in 1987. The concerto has enjoyed numerous performances in Norway including:

March 5, 1987, Stavanger, Håkon Vestly, Stavanger Symphony Orchestra, conductor Frank Shipway (premiere performance)

¹³ Copy of review from *Stavanger Aftenblad* included in Email from Olav Berg on March 4, 1999.

¹⁴ Copy of review from *Stavanger Aftenblad* included in letter from Håkon Vestly on March 16, 1999.

May 1988, Stavanger, Håkon Vestly, Stavanger Symphony Orchestra,
conductor Gerard Oskamp

October 22 and 23, 1990, Oslo, Terje Nymark, Oslo Philharmonic Orchestra,
conductor Stanislaw Skrowaczewski

March 3, 1992, Trondheim, Håkon Vestly, Trondheim Symphony Orchestra,
conductor Othmar Maga

September 1998, Stavanger, Håkon Vestly, Stavanger Symphony Orchestra,
conductor Roy Goodman

The composer is aware of at least one performance outside of Norway which took place in the Netherlands in 1996.¹⁵ The Clarinet Concerto and *Fantasia breve* are studied by clarinet students at the academies and conservatories in Norway.

Berg's ideas about formal structure generally result from the process of composing and often ternary form is employed. He begins with an improvisational process of writing down various motifs and themes. The composition process begins as he develops the themes and explores all of their inherent possibilities. The one movement clarinet concerto follows this ternary format as outlined below:

<u>Section</u>	<u>Measures</u>	<u>Tempo</u>
A	1-64	Lento, ♩=ca. 56
B	65-298	Allegro non troppo, ♩=ca. 108
A ¹	299-379	Adagio, ♩=66-69

The concerto opens with the presentation of themes in the A section, followed by a dramatic reworking of the material in the development section (B), and concludes with mere traces of the original thematic material in the final section (A¹). The A section evokes a mysterious atmosphere filled with suspense. The clarinet soloist is the main

¹⁵ Olav Berg. Email correspondence with the author March 4, 1999.

actor as the drama unfolds, leading to the B section which is filled with agitation and intensity. As the A¹ section progresses, a mystical mood is created for the clarinetist to play over with its quasi-recitative melody. Within each section several tempo changes occur which lead to the tempo of the next section. The beginning and the end are similar, with the identical tempo marking of $\text{♩} = 56$. The sections are linked together by the solo clarinet cadenzas.

Berg's skillful orchestration techniques create atmospheric landscapes of sound. An ominous aura is produced by utilizing the lower divisi parts of celli, basses and harp combined with the timpani in a slow repetitive pattern at a *pp* dynamic level in measures 1-12 (see example 3.1). Tension is built when a related figure played softly by the brass is presented with short articulated notes on the offbeats (example 3.2).

By combining two oboes and the first trumpet on a sustained melodic line, Berg assures that the resulting timbre will cut through the orchestra even though the instruments are in their middle registers and the orchestration is rather thick (see example 3.3). This attention to balance, timbre and dynamics is evident throughout the concerto, assuring the clarinet soloist ample space for dynamic expressiveness at the softest levels without fear of being overbalanced.

The eerie atmosphere present in the concluding section of the work is enhanced by the use of the violin's high register and harmonics. The syncopated flute and oboe parts add an interesting punctuation to this effect. This provides a contrasting background upon which the soloist plays primarily in the low and middle registers of the clarinet (see example 3.4).

Lento ♩ = ca. 56

2 Flauti

2 Oboi

2 Clarineti in Sib

Clarinetto Basso in Sib

2 Fagotti

1. Solo *p* *poco* *p* *poco* *p*

4 Corni in Fa

2 Trombe in Do

2 Tromboni Tenore

Trombone Basso

Timpani

Tam Tam

Percussione

Arpa

Clarinetto Solo in Sib

Lento ♩ = ca. 56

Violini 1

Violini 2

Viole

Violoncelli

Contrabassi

Example 3.1. Berg, Concerto,
mm. 1-4.

Fl. 25

Ob.

Cl.

Fg.

Cor. *pp* *mp* *pp* *mp*

Tr. *pp* *mp* *pp* *mp*

Tbn. *pp* *mp* *pp* *mp*

Timp. *pp* *mp* *pp* *mp*

Perc. T.T. *pp*

Arpa

Cl. Solo *p* *mp* *mf*

25

VI. 1 *div.*

VI. 2 *div.*

Vle. *div.*

Vel. *unis.* *pizz.* *arco*

Cb. *unis.* *pizz.* *arco*

Example 3.2. Berg, Concerto,
mm. 25-28.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbn.

Timp.

Perc.

Arpa

Cl. Solo

Vi. 1

Vi. 2

Vlc.

Vcl.

Cb.

Example 3.3. Berg, Concerto,
mm. 145-148.

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbn.

Timp.

Perc.

Arpa

Cl. Solo

Vi. 1

Vi. 2

Vie.

Vcl.

Cb.

345

345

p

mf

pp

pp

pp

pp

Example 3.4. Berg, Concerto
mm. 344-347.

Berg's affinity for composers like Debussy and Ravel can be heard in his orchestration of diminished seventh chords illustrated in example 3.5.

The musical score for Example 3.5, Berg, Concerto, mm. 312-314, is presented in a standard orchestral format. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), CL (Clarinet), Fg. (Bassoon), Cor. (Cor Anglais), Tr. (Trombone), Tbn. (Tuba), Timp. (Timpani), Perc. (Percussion), Arpa (Harp), CL Solo (Clarinet Solo), Vl. 1 (Violin 1), Vl. 2 (Violin 2), Vlc. (Viola), Vcl. (Violoncello), and Db. (Double Bass). The score is divided into three measures. The first measure shows the initial chords, with dynamic markings like 'mf' and 'f'. The second measure features a 'mf espress.' marking. The third measure continues the harmonic progression with 'f' dynamics. The notation includes various musical symbols such as notes, rests, and slurs, indicating the specific orchestration of the diminished seventh chords.

Example 3.5. Berg, Concerto
mm. 312-314.

A compelling inner tension underlies the work which is often released, only to build to greater intensity the next time. The solo clarinet is energized by the short orchestral responses which become increasingly more agitated (see example 3.6).

45

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbn.

Timp.

Perc.

Arpa

Cl. Solo

Vl. I

Vl. II

Vle.

Vcl.

Cb.

agitato $\text{♩} = 88$

ff

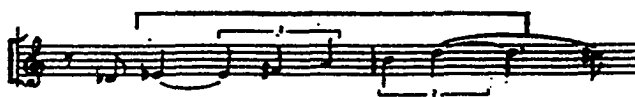
cresc.

senza sord.

div.

Example 3.6. Berg, Concerto
mm. 44-49.

The clarinet solo is formed with notes presented in the opening bassoon solo: concert pitches C#, E, G, A, C (see examples 3.7 and 3.8). The violins and violas form a chord (A#-C#-E-G, with an additional A) based on similar tones in measure 23. With the addition of F# in the cello and bass parts on beat two, F# major and C major chords are formed, creating a tritone relationship, which is the key to the harmonic material Berg uses (see example 3.9).



Example 3.7. Berg, Concerto
mm. 17-18, solo clarinet in Bb



Example 3.8. Berg, Concerto
mm. 2-4, bassoon I

accel. poco mosso $\text{♩} = 66$

Fl.
 Ob.
 Cl.
 Fg.
 Cor.
 Tr.
 Tbn.
 Timp.
 Perc.
 Arpa
 Cl. Solo
 Vl. 1
 Vl. 2
 Vle.
 Vcl.
 Db.

accel. poco mosso $\text{♩} = 66$

div.
 div.
 div.
 arco
 arco

Example 3.9. Berg, Concerto
 mm. 21-24

This tritone relationship is vividly outlined in the first solo clarinet entrance of the B section. A rather lengthy and rhythmically exciting orchestral interlude leads to this tumult of furious trills containing the written pitches C#, E, C, A, and F# (see example 3.10).



Example 3.10. Berg, Concerto
mm. 106-108, solo clarinet in Bb

The interval of the tritone figures prominently in the melodic development of several other solo passages including the repetitive use in measures 47-49 (example 3.11) and the melodic development in measures 170-171 (example 3.12).



Example 3.11. Berg, Concerto
mm. 47-49, solo clarinet in Bb



Example 3.12. Berg, Concerto
mm. 170-171, solo clarinet in Bb

Another device that is utilized numerous times in the B section is the octatonic scale. It is used in both rhythmically accented and lyrical sections (see examples 3.13 and 3.14).

Fl.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbn.

Timp.

Perc.

Arpa

Cl. Solo

Vi. 1

Vi. 2

Vie.

Vcl.

Cb.

Example 3.13. Berg, Concerto
mm. 86-89.

FL.

Ob.

Cl.

Fg.

Cor.

Tr.

Tbn.

Timp.

Perc.

Arpa

Cl. Solo

Vi. 1

Vi. 2

Vi.

Vcl.

Cb.

140

1.

2.

1.

4.

p

div.

unis.

140

Example 3.14. Berg, Concerto
mm. 137-140.

Berg employs dominant seventh chords to create tension, rather than to lead to resolution in a functional sense. Often a minor third is added at the top of the chord as in m. 26 where the brass play an F# dominant seventh chord with an added A in the third horn part (example 3.15).

The musical score for Example 3.15, Berg, Concerto, measures 25-28, is presented below. The score is arranged in a standard orchestral format with staves for various instruments. The brass section (Cor, Tr., Tbn.) plays a dominant seventh chord with an added A in measure 26. The woodwinds and strings provide harmonic support and texture.

Instrument list (from top to bottom):

- Fl.
- Ob.
- Cl.
- Fg.
- Cor.
- Tr.
- Tbn.
- Timp.
- Perc.
- Arpa
- Cl. Solo
- VI. 1
- VI. 2
- Vle.
- Vcl.
- Cb.

Measure numbers 25 and 26 are indicated at the beginning of the staves. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *unis.*, *pizz.*, *arco*, *div.*).

Example 3.15. Berg, Concerto
m. 25-28.

Berg is also fond of stacking two dominant seventh chords on top of each other. Both G and Bb dominant seventh chords sound simultaneously in measure 13 (example 3.16).

The musical score for Example 3.16, Berg, Concerto, measures 13-15, is presented below. The score is for a full orchestra and includes the following instruments and parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- Fg. (Bassoon)
- Cor. (Cor Anglais)
- Tr. (Trumpet)
- Tbn. (Trombone)
- Timp. (Timpani)
- Perc. (Percussion)
- Arpa (Harp)
- Cl. Solo (Solo Clarinet)
- VI. 1 (Violin 1)
- VI. 2 (Violin 2)
- Vle. (Viola)
- Vcl. (Violoncello)
- Cb. (Contrabass)

The score shows measures 13, 14, and 15. The key signature is one flat (B-flat major or D minor). The score features complex harmonic textures, including stacked dominant seventh chords in measure 13. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include "senza sord." (without mutes) for the Cor Anglais and "espress." (expressive) for the Violin 1 in measure 15.

Example 3.16. Berg, Concerto
m. 13-15.

The orchestral interlude that occurs between measures 143 and 168 contains thickly scored ostinato patterns in the strings and woodwinds. A short excerpt from this pattern can be seen in example 3.17.

This musical score excerpt, labeled Example 3.17, shows measures 145 through 148 of Berg's Concerto. The score is arranged in a standard orchestral format with staves for various instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, Trumpet, Trombone) and strings (Violins 1 & 2, Viola, Violoncello, Contrabass) are all active, playing complex, rhythmic patterns. The percussion section (Tympani, Percussion, Arpa) and the Solo Clarinet are also present but have fewer notes. The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a dense and textured orchestral passage.

Example 3.17. Berg, Concerto
mm. 145-148.

Berg is continually exploring new possibilities in dynamics, harmony and expression. He states:

There is nothing I dislike more than mezzoforte music. It is important to bring out the distinctive character of the various instruments, and my music is also supposed to be a challenge to the musician.¹⁶

Although there are no unusual technical demands placed on the soloist, good phrasing and tonal control at extreme dynamic levels is necessary. Håkon Vestly remarks, "In playing Berg's concerto, the ideal situation would be to have a super reed with unique flexibility and the capability of creating some magic."¹⁷ The performer's greatest challenge is to convey the variety of expressive moods. Berg has written a concerto with a musical language that communicates in a very effective way.

¹⁶ Olav Berg. CD liner notes, AURORA ACD 4922.

¹⁷ Håkon Vestly. March 16, 1999 letter to author.

CHAPTER IV
ROLF WALLIN: CONCERTO FOR CLARINET AND ORCHESTRA
Biography¹

Born on September 7, 1957 in Oslo, Rolf Wallin began his musical training by playing the trumpet in a wind band. The band's conductor discovered that Wallin had begun composing some small pieces and offered to give him some training in four-part harmony. While in high school, Wallin took courses in harmony and music history at the conservatory in Oslo. He received a Bachelor's degree in music education² and later a Doctor of Philosophy degree in composition from the Norwegian State Academy of Music, where he studied with Finn Mortensen and Olav Anton Thommessen. While at the academy, Wallin was influenced by a fellow student, composer Asbjørn Schaathun.³ His perspective was broadened by their discussions about European modernist composers Stockhausen, Berio, and Boulez.

His career as a composer began while he was a trumpet player in the experimental rock and jazz groups *Holy Toy* and *Meat* during the early 1980s.

These diverse experiences enhanced his classical training in a beneficial way: examples

¹ Information presented in this biographical section was obtained from Rolf Wallin's Homepage: <http://www.notam.uio.no/~rolfwa>; *Rolf Wallin* (Oslo Norwegian Music Information Centre), n.d.; and an interview with Rolf Wallin on January 9, 1997.

² Wallin pursued a music education degree because a curriculum in composition was not in place until 1981 at the academy.

³ Asbjørn Schaathun (b. 1961) studied composition at the Norwegian State Academy of Music, the Royal College of Music in London, and at the IRCAM centre in Paris, where he later worked. His compositions began to attract attention during the 1980s, exhibiting an emphasis on structural forms created with the aid of mathematical models. Schaathun is credited with introducing computer-aided composition into Norwegian music, although this has not led him to compose any purely electronic works. Computer-aided works include a bass clarinet concerto and a violin concerto commissioned by IRCAM for the Ensemble InterContemporain. Both concertos utilize live electronics to extend the soloist's timbral and dynamic ranges.

In the early 1980s, his knowledge of central European post-war music led to debates among the younger generation of composers. As a founder of the music academy's first contemporary music ensemble in 1982, Schaathun paved the way for the formation of the Oslo Sinfonietta in 1986 which he assumed the artistic leadership of until 1991. On Schaathun, see Kjell Skjellstad and Kjell Habbestad, editors, *Twenty-five Years of Contemporary Norwegian Music: Themes, Trends and Talents*, translated by Sandra Hamilton (Oslo: Norsk Komponistforening, 1992).

of their influences are present in his works for contemporary dance and theatre groups in Norway, such as Passage Nord, Dans Design, and Scirocco; a dominant feature of these works is musical dialogue with other media. Rock music is another of Wallin's interests. He comments:

Rock is not just the past for me. The interest I have for rock still exists. The diversity is necessary. At the moment, I would like to make a techno tune. Artists paint themselves in a corner, where one can only be very serious. This can result in stretching one's self thin.⁴

A frequent voice in matters of cultural policy and music criticism, Wallin worked as a music reporter for the *Dagbladet* (one of Norway's major newspapers) in the 1980s. He was also active as a writer and editor for *Ballade*, a leading Norwegian music journal. His political ideas are exhibited through work commentaries and dedications.⁵

From 1985 to 1986, Wallin was the recipient of a Fulbright grant, which made it possible for him to study at the University of California, San Diego. This year of study with Joji Yuasa, Roger Reynolds, and Vinko Globokar had a strong impact on Wallin's development. An opportunity was afforded him there to work with computers for the first time and to nurture his interest in new mathematical theories and perspectives. He reflects on this experience:

An important step for me was to meet Roger Reynolds and Vinko Globokar at the University in San Diego. Vinko Globokar was an artist-in-residence at the time and discussed with me concepts he had about composing for instruments and theatre, and for music theatre, which I found very fresh and interesting. I was influenced by him greatly in that respect. Roger Reynolds was also a very good teacher. Going to San Diego was very much like going to a place where modernism was just a part of everything else. At that time composers like Boulez, Xenakis, Berio, and Stockhausen were not being performed in

⁴Erling E. Gulbrandsen, "Hvem er Rolf Wallin?," *Nye Musikken* (January 1997), 19.

⁵ Examples include *Stonewave (Ritual for the Exorcism of Evil Spirits)* (1990), in which the spirits referred to are the "Free Market Forces," Wallin's way of voicing his opposition to commercialism; and *Boyl* (1995), commissioned by the French Ensemble InterContemporain, was dedicated to the non-violent protest movement opposing France's nuclear testing in the Pacific.

Norway. Not that everyone should write like them, but they were not a part of the agenda. I felt a little like a leper or someone very unusual. When I went to San Diego, they looked at my scores and immediately started critiquing what I had done, good and bad. Their reaction was that what I had written was not strange. This was very refreshing for me.⁶

Upon returning to Oslo, Wallin maintained a close connection with the younger generation of composers and musicians. Contemporary ensembles such as the Oslo Sinfonietta, Cikada, and BIT 20 made it possible for him to hear his works effectively interpreted. He remarks, "It was, in a way, like coming out of prison because I discovered that new possibilities were revealing themselves in my meeting with this interesting and extremely capable generation of performers."⁷

Through his collaboration with performance artist Kjetil Skøien,⁸ Wallin began to explore the connection between musical and dramatic expression. Skøien provided the visual conception for *So Far Unchanged* (1985), acting mixed choir and tape; and *Diaphony* (1990), a group composition with composers Alfred Janson and Kåre Kolberg for four wind band groups, bugle corps, four percussionists, eight actors/musicians and tape. The freedom he achieved within these frameworks gradually led to compositions where he functions as both composer and performer: *Scratch* (1991) for balloon and live electronics; and *Yo* (1994) for computer and controller suit. Wallin describes these compositions:

Scratch, which I perform myself with a balloon, can be done with live electronics or just a microphone. I use a big pink balloon and have soapy water on my fingers as I "play" it. You can make many different sounds, from bird whistles to guitar-like sounds. I formulate a little story with these sounds, which is an invisible story, and the audience has to think about what it is. The balloon sounds create many different illusions. I pick up a knife and the piece ends when I destroy the balloon.

⁶ Rolf Wallin. January 9, 1997 interview.

⁷ Geir Johnson, "Life Begins at 40," *Listen to Norway* 6, no. 2 (1998), 17.

⁸ Kjetil Skøien collaborated with Wallin for several of his scenic productions. Many times their efforts resulted in absurd humor, such as involving the Royal Bugle Corps in a choreography based on the march movements, but jumbled in a strange way (*Diaphony*). This took place on Oslo's main street area for the World Music Days in 1989.

The piece for computer and controller suit, *Yo* (Spanish “yo,” not the New York “yo”), is done with my voice recorded and sampled into a computer. Different snippets of sound are made from my voice which are then controlled by strips and buttons on my suit. I don’t actually sing during the performance, but I “sing” by touching my body. I have a small box on the suit which translates MIDI signals. I made a kind of computer game inside it so that it reacts to what I do. I can be surprised by what it does. It is very lonely to be a composer, so the amusing thing with this is that you have “someone” to perform/compose with, to be in dialogue with.⁹

Wallin uses the electroacoustic medium in a broad context, with instrumental music (in the form of a tape, samplers and synthesizers, or live electronics), or as part of a multimedia event: dance, theatre, film, video, and exhibitions.¹⁰

His fascination with mathematical formulas and equations began early in his career, with pieces like *Mandala* (1985) for two pianos and percussion which utilize the Fibonacci series.¹¹ He became engaged with the application of fractal mathematics in the compositions *Onda di ghiaccio* (1989) for chamber orchestra and *Stonewave* (1990)¹² for six percussionists. His first CD recording, “Move,” consists almost entirely of pieces applying mathematical theories and fractal formulas. He describes fractal music in a simplified manner:

These formulas, used in the field of chaos theory, are relatively simple. When the result of the equation is fed back into the equation many times, it generates fascinating and surprisingly “organic” patterns when displayed graphically on a computer screen or played as music. Some of these equations actually yield music if you assign the lowest number to the lowest note, etc. You can get some very intriguing patterns.¹³

⁹ Rolf Wallin. January 9, 1997 interview.

¹⁰ Rolf Wallin, “Wired for Sound,” *Nordic Sounds* 1 (1995), 8.

¹¹ A series of integers, beginning 1, 1, 2, 3, 5, 8, 13 . . . in which each is the sum of the two immediately preceding, named after Italian mathematician Leonardo Fibonacci (ca. 1250).

¹² *Stonewave* (*Ritual for the Exorcism of Evil Spirits*) received excellent reviews and is recorded on several CD recordings. A moving picture of the material generated by the computer with fractal formulas can be viewed on Wallin’s Homepage: <http://www.notam.uio.no/~rolfwa/fractal.html>.

¹³ Rolf Wallin. January 9, 1997 interview.

Fractal formulas sometimes yield surprisingly consonant music, as happened with *Ning* (1991) for oboe/English horn, violin, viola and cello. Wallin does not think that a composer should steer away from the results if what is created sounds old fashioned.

He explains:

... I have encountered ghosts emanating from my algorithmic clockwork. The small innocent fractals do not have the slightest idea about which musical patterns have existed in various styles throughout the centuries. Still, some phrases occur that make the puritan in me blush and turn on all the alarms. Many times I've felt like an explorer crossing jungles and mountains just to end up in a place that disturbingly resembles my own backyard. The lighthearted consonance of *Ning*, one of my most "scientific" and predeterminate works so far, is a far cry from the dissonant angularity of the 1950s and 1960s. Yet this is, in my opinion, just a superficial difference. Independently of its surface, I consider *Ning* a truly modernistic piece, heavily dependent on techniques and concepts developed in "classic" modernism.¹⁴

Wallin does not view modernism as a rejection of music of the past. He feels that renouncing tradition is not the most positive and fruitful way of going further. He proposes the following:

A music that is the negation of earlier music is not necessarily innovative, because it will carry within itself the picture of the past, although in inverted form, just as the motif is seen in the negative just as well as in the printed photograph. The really new music acts as if the musical styles of the past have not existed.¹⁵

Wallin first used the computer as an aid to his compositional process with the *Timpani Concerto*, written between the years 1986 and 1988. In addition to formal construction, he regards the computer as a companion to his intuition, giving his musical ideas new and unexpected directions. In a lecture presented in 1989 at the Nordic Symposium for Computer Assisted Composition held in Stockholm, he discusses the purpose of the computer in his music:

One of my main reasons for using a computer in my compositional work is that I want to be surprised. Like C.P.E. Bach suggested, for musicians to move their audience, they must be moved themselves; I have found out that to

¹⁴Rolf Wallin, "Avant-garde, Ghosts, and Innocence," *Ballade (Special Edition)* 3 (1992), 36.

¹⁵ Ibid.

surprise the listeners, I have to be surprised myself. The computer has had that function, which means that I give it a task where the direction is clearly defined but where the details are unpredictable, therefore generating a balance between global order and local disorder. That has been very fruitful for me and has kicked me out of some tracks that I was stuck in.¹⁶

Wallin's concept of the compositional process begins with setting up a framework which creates a set of limitations he must work within. He compares this process to guiding a school of salmon, giving them direction and then studying how they behave. As the guide, he is open to variation, coincidence, and spontaneity which results from the direction he provides.¹⁷ He has a favorite story to illustrate this concept:

There was the Japanese Zen master, who, several hundred years ago, dipped his pigtail in ink and swung it with his head over the paper; swish, swish. He turns and sees what is there, adds a few pen strokes, and there is a beautiful Japanese landscape drawing. It is about giving and taking. One has control and one doesn't have control. I am concerned with letting things happen, and then looking and letting myself be inspired by it, interpreting it, seeing what it has become. The difference is that he uses a pigtail and I use a computer.¹⁸

Wallin's output covers a wide array of genres including works for chamber ensemble, symphonic band, symphony orchestra, choir, dance companies, and large scale music theatre events such as works written for the Molde International Jazz Festival and the World Music Days in Oslo (1990). He has emerged as a leading figure among the Nordic composers of his generation, having been honored with a number of prestigious commissions and awards.¹⁹ In addition to composing, he is a teacher of

¹⁶ Rolf Wallin. (1989). "Fractal Music - Red herring or Promised Land?." <http://www.notam.uio.no/~rolfwa/events.html#top>. The reference to "global order and local disorder" seems to reflect a dichotomy presented by Boulez, "Current Investigations," in his *Stocktakings from an Apprenticeship*, collected and presented by Paule Thévenin, translated by Stephen Walsh (Oxford: Clarendon Press, 1991), p. 17: "The real task in this field [midcentury serial composition] is to develop a dialectic operating at each moment of the composition between a strict global organization and a temporary structure controlled by free will."

¹⁷ Stig Sæterbakken, "Rolf Wallin - I Guide the Salmon," *Ballade(Special Edition)* 3 (1992), 33-34.

¹⁸ *Ibid.*, 33.

¹⁹ Awards include: 1987 *Work of the Year* by the Norwegian Society of Composers for *though what made it has gone* (mezzo soprano and piano); the Bang and Olufsen Music Prize in 1988; *Best Work of 1992* by ISCM World Music Days in Warsaw for *Stonewave* (six percussionists); the 1996 *Work of the*

composition at the Norwegian State Academy of Music, serves on several cultural councils,²⁰ and writes articles for leading Scandinavian music journals.

Concerto for Clarinet and Orchestra (1996): Compositional Devices, Formal Design, Special Techniques, and Orchestration

2 piccolos, 1 flute, 2 oboes, 1 Eb clarinet, bass clarinet/Bb clarinet, 1 bassoon, 1 contrabassoon, 4 horns, 2 C trumpets, 2 tenor trombones, 1 bass trombone, timpani, percussion, piano/celeste, solo Bb clarinet, strings

Note: the score is written in C; piccolo, contrabassoon, glockenspiel, crotales, celesta, and contrabass use their normal octave transposition.

1 movement

Duration: 14 minutes

Commission: Oslo Philharmonic Orchestra for their principal clarinetist Leif Arne Pedersen²¹

First Performance: October 17, 1996, Oslo Concert House, Leif Arne Pedersen, Oslo Philharmonic Orchestra, Ultima Festival, conductor Christian Eggen.

Unpublished; photocopy of composer's MS and parts available on rental from Norwegian Music Information Centre, Oslo.

Recordings: Leif Arne Pedersen, Oslo Philharmonic Orchestra, conducted by Christian Eggen, AURORA ACD 5002

Awards: *1996 Work of the Year* by the Norwegian Society of Composers; *1998 Nordic Music Council Prize*

The Clarinet Concerto marks a new direction in Wallin's development as a composer. He uses an interesting simile to describe this stage:

An artist's personal style, with its related craft and techniques, is like the shell of a lobster. It is a tool for interaction with the outside world, a way for others to identify him, and a firm framework without which his artistic ideas and inspiration would be a helpless heap of mental protoplasm.

Year by the Norwegian Society of Composers and the *1998 Nordic Council Music Prize* for the Clarinet Concerto.

²⁰ Wallin is a member of Norsk Kulturråd (Norwegian Council for Cultural Affairs) and currently serves as chairman of the music committee.

²¹ Leif Arne Pedersen has been the principal clarinetist of the Oslo Philharmonic Orchestra since 1987 and is an adjunct instructor of clarinet at the Norwegian State Academy of Music. He has also held positions in a military band and with the Bergen Symphony Orchestra. His major teacher was Ben Sorenson, principal clarinetist of the Radio Orchestra in Copenhagen, Denmark.

However, the lobster's shell has one severe drawback: it doesn't grow as its owner does. So when the inside gets too stuffy, the lobster moves out and hides, soft and vulnerable, under a rock, until a new, more spacious shell has formed, and a larger and stronger lobster can appear on the scene.

As I started working on my Clarinet Concerto in 1995, I felt very lobster-like. . . .²²

The Clarinet Concerto is formed in a more intuitive manner than his previous works, putting aside the direct use of fractal mathematics. He internalized the system that he developed over the past decade, instinctively finding structures now that earlier were outside of his musical imagination. This evolution in his style has led him to be optimistic about his future endeavors:

The life of a composer is a hard one, and so it should be. But I feel the shell I have built up over the last few years is a spacious and strong one, which lets me concentrate my attention on the important issues of composition, instead of worrying about the details. The lobster coming out from its shelter is a very busy one, but a very happy one.²³

The Clarinet Concerto has proven to be a very successful work, gauged by the attention it has received in music journals and the awards Wallin has received for it. The Norwegian Society of Composers elected the concerto as the "1996 Work of the Year" in the category of larger works. The announcement states the reason for this choice:

This year's work is categorized by an impressive control over the medium of the orchestra. It demonstrates a thorough knowledge of the instrument's tonal nuances and adaptability concerning timbral variations, and a complete command of form and harmony, giving the composer considerable artistic freedom. His knowledge of each instrument's idiomatic capabilities is utilized optimally in the solo clarinet, which is a virtuoso piece. The composer is pleased with the form of the concerto which affords him the opportunity to compose flowing and elegant music without having to pretend to plumb the depths. The concerto has a surprising conclusion and is in its entirety, a successful experiment.²⁴

Selected from twelve nominated works from composers of Åland, the Faroe Islands, Denmark, Sweden, Finland, Norway, and Iceland, Wallin's Clarinet Concerto was

²² Rolf Wallin, "Lobster Soup," *Nordic Sounds* 1 (1998), 4.

²³ *Ibid.*, 6.

²⁴ Erling E. Gulbrandsen, "Hvem er Rolf Wallin?" *Nye Musikken* (January 1997), 18.

awarded the Nordic Council's Music Prize for 1998 by the NOMUS²⁵ committee. The announcement of their decision on November 28, 1997 in Trondheim included these remarks:

Rolf Wallin's Clarinet Concerto is a work of great beauty, and the solo part has been written with a fine sense of the potential of the instrument. The orchestral writing is a sophisticated, sensitive adventure in sound. As a totality, the work presents a fresh dialogue between soloist and orchestra with well-balanced dramatic climaxes.²⁶

The concerto has gained notoriety from the following performances:

October 17, 1996, Oslo - Ultima Festival, Leif Arne Pedersen, Oslo Philharmonic Orchestra, conductor Christian Eggen (premiere performance)

February 26, 1998, Gothenburg, Sweden - Nordic Council Music Prize, Leif Arne Pedersen, Gothenburg Symphony Orchestra

March 13, 1998, Helsinki, Finland, Kullervo Kojo, Finnish Radio Symphony Orchestra

Future performances in 1999 include:

Stavanger and Bjergsted, Norway, Leif Arne Pedersen, Stavanger Symphony Orchestra

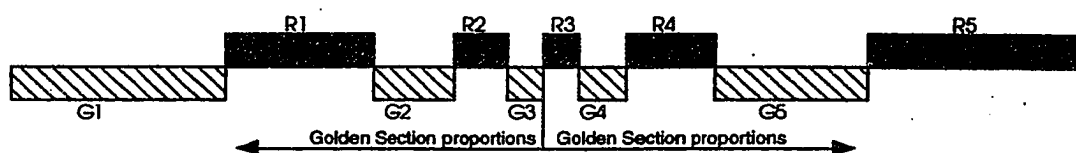
Berwaldhallen and Stockholm, Sweden, Niklas Anderson, Swedish Radio Symphony Orchestra

A second recording of the concerto is planned for October, 1999 which will be released during the Ultima Festival in Oslo.

²⁵ NOMUS (Nordic Music Committee), founded in 1963, is an official organization of the Nordic Council of Ministers with representatives from Denmark, Finland, Iceland, Norway, Sweden, Faroes Islands, Greenland, and Åland. The principal functions of NOMUS are to provide funds for a wide range of Nordic musical activities including commissioned works, performances, and teaching; to encourage cooperation between Nordic institutions of music education; to disseminate information about Nordic music at home and abroad; to act as an advisory body in Nordic musical affairs; to foster activities fulfilling the musical needs of young people; to stimulate collaboration between Nordic composers and performers. The organization publishes *Nordic Sounds* which is published four times a year and is available free of charge outside the Nordic countries. On NOMUS see Johan Falk, "NOMUS Renewed," *Nordic Sounds* 2 (1997), 9-12.

²⁶ Anders Beyer, "Stop Press!" *Nordic Sounds* 4 (1997), 31.

The clarinet tells two different stories: a systematically structured, quiet story, and a wild, improvisatory sounding one. The concerto is actually two concertos in one: the “green” (G1, G2, etc.) peaceful one which presides over the beginning, and the “red” (R1, R2, etc.) active and loud one which concludes the concerto. These stories are spliced together as in a film, observing the principle of the Golden Section. If these contrasting sections were edited and spliced together, they would form, with a few adjustments, a long Adagio and a long Allegro.²⁷ The large formal structure is strict, the smallest parts in the middle expand in both directions toward the beginning and the end. A graph of this form excerpted from Wallin’s article “Lobster Soup,” *Nordic Sounds* 1 (1998), 4 illustrates this (example 4.1).



Example 4.1

The green and red sections are organized in the format below:

<u>Section</u>	<u>Measures</u>	<u>Tempo</u>	<u>Meter/s</u>
G1	1-37	♩=52	4/4
R1	38-78	♩=84	4/4, 3/4, 7/8
G2	79-92	♩=52	4/4
R2	93-106	♩=84	4/4, 3/4
G3	107-115	♩=84	4/4, 3/8
R3	116-124	♩=84	4/4

²⁷ Rolf Wallin, “Lobster Soup,” *Nordic Sounds* 1 (1998), 4.

G4	125-133	$\text{♩}=52$	4/4
R4	134-156	$\text{♩}=84$	4/4
G5	157-180	$\text{♩}=52, 92, 52$	4/4, 9/8, 4/4
R5	181-277	$\text{♩}=126$	4/4, 3/4, 5/8, 7/8

The action is regulated in much the same way as cinematography. The successively shorter intervals between crosscutting propel the action forward up until the beginning of the R3 section. At this point, the piece gradually relaxes as the time between each section increases.

Eventually the two contrasting “stories” begin to have an effect on each other. An example of this is when the G3 section retains the higher tempo of the R2 section immediately preceding it. It becomes almost “red/green” in its aggressiveness (see example 4.2). The stories approach each other again in the opening of the R5 section where the calmness of the G sections can be felt despite the tempo marking of $\text{♩}=126$ (see example 4.3). After the concerto was completed, Wallin recognized a frequent theme in his music:

Looking at this form afterwards, I find a similarity to the Taoist Yin-Yang symbol, where the black field contains a white circle and vice versa. This is a recurring concept in my music: that every quality can contain its own negation.²⁸

Wallin is drawn to the powerful harmonic systems used by the late Romantics like Richard Strauss. His incentive was to expand the modernist harmonic palette to include warmer and brighter sonorities:

I didn’t want to go back to their way of doing it, but I wanted to have the same kind of palette between consonance and dissonance, between different shades, and between different colors. I think many modernist scores sound very gray harmonically. You get the same kind of impression as the gray, brown

²⁸ Ibid., 5.

cubist paintings by Picasso. This monochromaticism can in some way be helped out by instrumentation. But still there is something lacking.²⁹

The image shows a page of musical notation for Rolf Wallin's Concerto for Clarinet, Section G3, measures 112-115. The score is written for a large orchestra, including woodwinds, brass, strings, and percussion. The notation is dense and complex, with many notes and rests. The page is numbered 112 at the top left.

Example 4.2. Wallin, Concerto for Clarinet
Section G3, mm. 112-115.

²⁹ Rolf Wallin. January 9, 1997 interview.

181

Flut 1

Flut 2

Pic

Cl 1

Cl 2

Bb Cl

Bb Clar

Sax

C Bass

$\text{♩} = 126$

Hr 1/2

Hr 2/4

Trp 1

Trp 2

Tbn 1/2

Bass Tbn

$\text{♩} = 126$ *For Clarinet*
Dynamic: Sustaining and 1/2, between 2/2 and 3/4
Dynamic: Sustaining and 1/2, between 2/2 and 3/4

Temp

Perc 1

Perc 2

Pian

Solo Cl

$\text{♩} = 126$

Vln 1

Vln 2

Vla

Vcl

Db

Example 4.3. Wallin, Concerto for Clarinet
 Section R5, mm. 181-185.

From his fractal period he developed a passion for simple procedures that generate complex material. The harmonic system used in the concerto is based on three germ intervals, called "Crystal Chords," which are multiplied and stacked on top of one another. Wallin explains:

... The nickname I have given it, "Crystal Chords," may have a New Age ring, but it simply refers to the growth of the music in a sort of three-dimensional "interval space," forming cubic crystals like those of pyrites or salt. ... Many multiplications make a "scale," few multiplications give a "chord," which is a subset of the "scale," just as the C major triad is a subset of the C major scale.

One big difference is that the Crystal Chords do not repeat themselves at the octave, but evolve in unpredictable ways through the octaves, while still having an inherent quality or "flavor" that depends on the quality of the germ intervals. Dissonant germs make dissonant chords, consonant germs make consonant chords.³⁰

The manipulation of the various intervals within the "Crystal Chords" are like the DNA molecules of a chord. If one cell is changed, the resulting chords will grow in different ways but will resemble each other with a coherence in sound.³¹

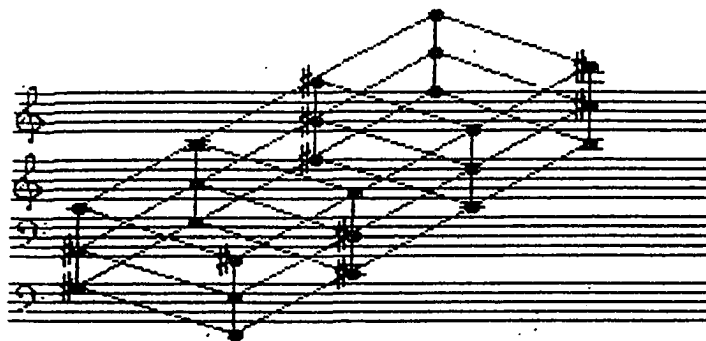
The construction of the "Crystal Chords" begins with three key intervals that define each of their dimensions in the resulting crystal. The Clarinet Concerto's "A" chord is depicted in example 4.4, utilizing the interval of the major ninth, designated as interval "2" inside the brackets of example 4.5. The next step in the process is to arrange the crystal's pitches from low to high, creating a synthetic scale. This operation creates both raw harmonic and melodic material to work with. An infinite number of

³⁰ Rolf Wallin, "Lobster Soup." *Nordic Sounds* 1 (1998), 5. Wallin's choice of the term "crystal" appears to reflect an analogy presented by Edgard Varèse, "Rhythm, Form and Content," in *Contemporary Composers on Contemporary Music* (New York: Holt, Rinehart and Winston, 1967), p. 203: "Conceiving musical form as a resultant - the result of a process - I was struck by what seemed to me an analogy between the formation of my compositions and the phenomenon of crystallization. ... There is an idea, the basis of an internal structure, expanded and split into different shapes or groups of sound constantly changing in shape, direction, and speed, attracted and repulsed by various forces. The form of the work is the consequence of this interaction. Possible musical forms are as limitless as the exterior forms of crystals."

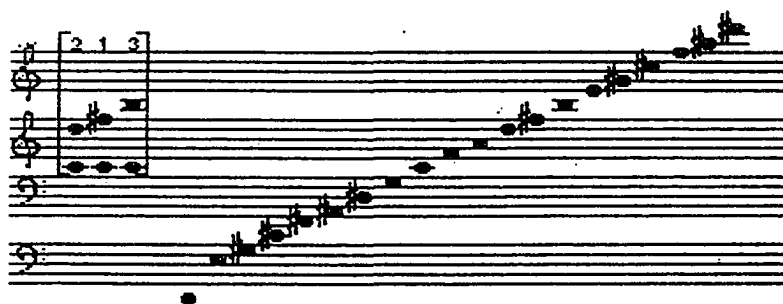
³¹ Rolf Wallin. January 9, 1997 interview.

crystal chords and scales can be constructed using this formula, but Wallin finds many of them similar and unusable, selecting those best suited for musical composition.

(Examples were provided by the composer at the interview conducted in Oslo on January 9, 1997.)



Example 4.4. Wallin, Concerto for Clarinet
Crystal Chord "A"



Example 4.5. Wallin, Concerto for Clarinet
Synthetic Scale based on Crystal Chord "A"

Wallin feels that this system enables him to discover more harmonic variations than would be possible within the confines of a twelve-tone technique. The "crystals" make it easier for him to create a rich variety of structures from which he can choose the ones he most desires.

Another advantage of the system is the ability to devise "interpolation crystals" which are formed by allowing one of the core crystal structures to generate

itself toward another crystal structure, a gradual transition from one modality to another.³² In example 4.6 the shift is made from Crystal Chord “B” to “C.”

Rhythm is dealt with in an imaginative, quasi- improvisatory fashion. Wallin describes the motion of the rhythm throughout the concerto:

The rhythm sounds very improvisatory and moves in similar fashion to sine waves. It is like a sine wave in music going by very slowly, then picking up speed, then slowing down.³³

The bridges between the “green” and “red” sections are often marked by a change in tempo, the “green” sections having a tempo of ♩=52 and the “red” ♩=84, with a few exceptions (see example 4.1). Meters reinforce the contrast: the “green” sections are predominantly in 4/4 time, the “red” in frequently changing mixed meters.

The orchestra functions as either a backdrop for the clarinet soloist or evolves into an opponent. During the course of section R2, the orchestra threatens to drown out the soloist (see example 4.7). With a frenzy of sound, the orchestra gains complete dominance in section R3 . This devilish dance by the orchestra is short-lived as section G4 is spliced into the picture (see example 4.8).

The soloist assumes the responsibility for building the intensity during the lengthy R5 section which begins at an mp dynamic level and builds to fffff. The tension increases as the tonal centers of the melody are repeated as the clarinet climbs chromatically upward throughout the entire conclusion (R5, measures 181-277). These chromatic shifts occur on or near the double bar lines in section R5 (see example 4.9).

³²Hallgjerd Aksnes, “Rolf Wallin - Klarinettkonsert,” *Årbok for Norsk Samtidsmusikk 1996* (Oslo: Norsk Komponistforening), 108.

³³ Ibid.

15a B

15a 3

15a 6

15a 9

15a 12 C

Example 4.6. Wallin, Concerto for Clarinet
Transition from Crystal Chord "B" to "C."

103

Flut 1

Flut 2

Obo 1

Obo 2

Bsn

Con Bsn

Hrns 1/2

Hrns 2/4

Trp 1

Trp 2

Tbn 1/2

Bass Tbn

Timp

Perc 1

Perc 2

Perc

Solo Cl

Vn 1

Vn 2

Vla

Vc

Cb

Example 4.7. Wallin, Concerto for Clarinet
Section R2, mm. 103-105.

122

Flu 1

Flu 2

Pic

Ob 1

Ob 2

En Cl

Bs Clar

Bsn

C Bsn

Hr 1/2

Hr 2/4

Tpt 1

Tpt 2

Tbn 1/2

Baro Tbn

Tim

Perc 1

Perc 2

Pno

Solo Cl

Vn 1

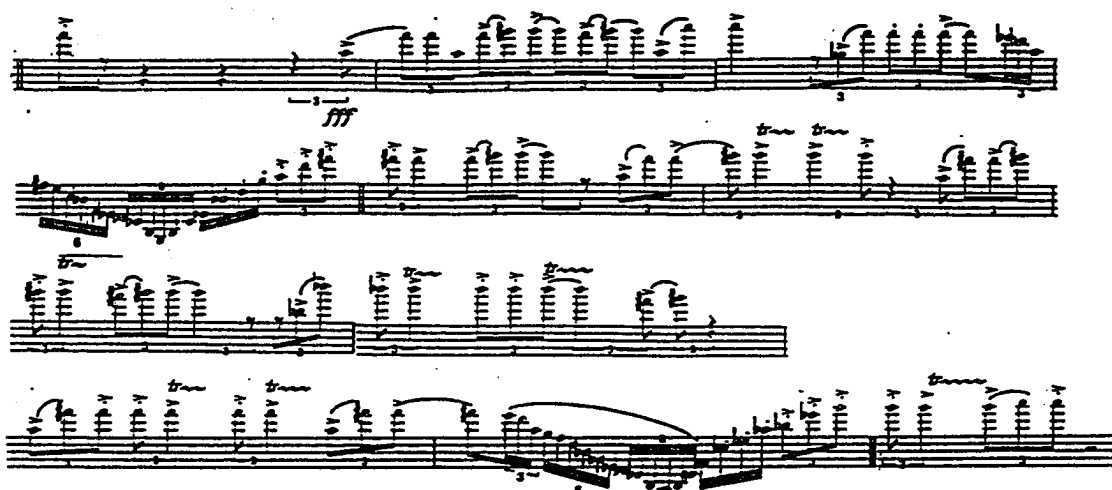
Vn 2

Vla

Vcl

Db

Example 4.8. Wallin, Concerto for Clarinet
Section R3, mm. 122-124.



Example 4.9. Wallin, Concerto for Clarinet
Section R5, mm. 259-269, solo clarinet in Bb.

Wallin discussed the idiomatic concerns of what can be performed effectively on the clarinet with Leif Arne Pedersen, the clarinetist who premiered the concerto. Wallin discovered that the high register could be used to sound like a fanfare and that extremely fast sextuplets at the upper edge of the clarinet's range were technically difficult to execute. Pedersen describes the challenges he faced in performing the concerto:

The most difficult thing about the concerto was that it was not finished until two weeks before the performance. Even though I had been getting parts of it all along, I did not have much time to learn it. It is quite a technical piece, especially in the end where it goes so high and really strong. The dynamics range from absolutely niente to fortissimo. This may be the hardest thing about performing it. You have to have just the right reed, one that will respond in extreme dynamic ranges and in the highest register. As far as the level of difficulty goes, it is not quite comparable to Carl Nielsen's Clarinet Concerto, but it is very demanding.³⁴

Wallin explores the timbral potential of the clarinet, which he feels is not used to the best advantage in Western European art music. The raw, aggressive style of Balkan folk music has inspired him to write for the instrument in more assertive fashion. He poses the question: "What is the true sound of the clarinet? The soft and pastoral

³⁴ Leif Arne Pedersen. January 13, 1997 interview.

mildness of Mozart? Or the rough, charging masculinity of Balkan folk music?"³⁵ The answers to these questions in the concerto give the clarinet a Janus-like face. His motivation for composing the work in this manner was to illuminate the distinctive features of the clarinet. He wrote two separate "stories" to fully embrace the clarinetist's wide range, dynamic span, and expressive capabilities; from the quiet and almost mystical, to the playful and free.

³⁵ Rolf Wallin, "Lobster Soup," *Nordic Sounds* 1 (1998), 5.

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APPENDIX A

BJØRN KRUSE: LIST OF WORKS AND DISCOGRAPHY

The following list of works is a compilation of lists of works provided by the composer and cited in a pamphlet published by the Norwegian Music Information Centre.¹ Compositions are listed in chronological order with instrumentation, genre, publication and timing. Additional information about commissions and awards is listed as applicable. Most of the scores in manuscript can be obtained by contacting the Norwegian Music Information Centre in Oslo.

1. *Statement for Saxophone Quartet* (1973)
NMIC (MS) 11'
2. *Bim Bam Bum* (1975)
Soprano voice, piano, percussion
Text: Christian Morgenstern
NMIC (MS) 7'
Commissioned by Ny Musikk (the Norwegian Section of ISCM)
3. *Janicke's Dance* (1975)
Flute, oboe, bassoon, horn
NMIC (MS) 9'
4. *Reflections for Saxophone Quartet* (1975)
Frost Music 4'
5. *Begrep for solo Bb clarinet* (1976)
NMIC (MS) 7'
6. *Die Luft* (1976)
SATB choir
Text: Christian Morgenstern
NMIC (MS) 5'
7. *Claws for Jazz Orchestra* (1977)
NMIC (MS) 6'45"
8. *Golem* (1977)
Symphony orchestra
NMIC (MS) 9'30"

¹ Bjørn Kruse. "Selected List of Works," <http://www.nmh.no/~bhk/works-link>; *Bjørn Kruse* (Oslo: Norwegian Music Information Centre, n.d.) This pamphlet provides a brief biographical sketch and list of works.

9. *Exit for Orchestra* (1978)
 NMIC (MS) 11'
 Commissioned by NOPA (Norwegian Society of Popular Composers, Authors and Arrangers)

10. *Women* (1978)
 Soprano voice, flute, piano
 Text (Eng): Bjørn Kruse
 Frost Music 7'

11. *Suoni Della Voce* (1978)
 SATB choir
 NorskMusikforlag 5'30"
 2nd Prize in TONO's 50th anniversary composition contest (1978)
 Commissioned by Grex Vocalis

12. *Colors for Saxophones* (1979)
 4 saxophones (soprano, alto, tenor, baritone)
 Movements: Nordic Yellow, American Blue, Spanish Red
 NMIC (MS) 15'
 Commissioned by the Oslo Saxophone Quartet

13. *A Game of Chess* (1979)
 Opera for television
 Text (Nor): Arlid Feldborg
 NMIC (MS) 60'
 Commissioned by Norwegian Television

14. *Fredrik* (1980)
 Muisical play for children's choir, 5 instruments and narrator
 Text (Nor): Leo Lionni
 NMIC (MS) 15'
 Commissioned by the Norwegian section of Jeunesses Musicales

15. *Animal: The Tale of a Compulsive Intruder* (1980)
 Flute, clarinet, violin, cello, piano, percussion
 Norsk Musikforlag 14'
 Commissioned by Ny Musikk (the Norwegian section of ISCM)

16. *Loves Me, Loves Me Not: Cabaret* (1981)
 Voice, narrator, flute, saxophone, string bass
 Text (Nor): Inger Hagerup
 NMIC (Manuscript) 90'

17. *Elegi* (1981)
 Piano
 Norsk Musikforlag 1'11"

18. *Fløyel og hamp* (1981)
12 celli
NMIC (MS) 8'
Commissioned by the Norwegian State Academy of Music
19. *Gest* (1981)
Soprano voice, flute, piano
NMIC (MS) 5'
20. *Ja visst gör det ont* (1981)
Alto voice and orchestra
Text (Swe): Karin Boye
NMIC (MS) 10'
Commissioned by Eastern Norway Conservatory of Music
21. *Vær utålmodig menneske* (1981)
SATB choir
Text: Inger Hagerup
NMIC (MS) 10'
22. *Concert Overture for Piano Solo and Brass Band* (1982)
NMIC (MS) 7'
23. *Et sjakkspill (A Game of Chess)* (1982)
Opera for soloists, mixed choir, symphony orchestra
Commissioned by NRK Television
Fernsehopen Preis der Stadt Salzburg, Austria
24. *Orde fer vidare enn mannen* (1982)
SATB choir
Text: selected Norwegian proverbs
NMIC (MS) 12'
25. *På spor etter dikt* (1982)
Mezzo voice and piano
Text (Nor): Tu Fu translated by Arne Dørumsgaard
NMIC (MS) 15'
26. *Mirror* (1982)
2 accordions
NMIC (MS) 7'
27. *Du skal ikke elske din skjebne* (1983)
Rock-Chamber opera for 6 singers, rock group, trumpet, alto saxophone, trombone, baritone saxophone
Libretto: Terje Hoel
NMIC (MS) 50'

28. *Jubilate* (1983)
SATB choir, symphonic band, strings
Frost Music 4'
29. *Overture to a Novel* (1983)
Narrator, flute, clarinet, violin, cello, piano, vibraphone
Text (Eng): Ole Paus translated by Bjørn Kruse
NMIC (MS) 15'
Commissioned by Ny Musikk (the Norwegian section of ISCM)
30. *Syllables* (1983)
2 percussion
NMIC (MS) 15'
Commissioned by the Norwegian Percussion Club
31. *Lakris: Concerto for Clarinet and Orchestra* (1984)
NMIC (MS) 20'
Commissioned by Hans Petter Bonden
32. *Game 'B'* (1984)
Oboe, bassoon, 2 pianos, 2 celli
NMIC (MS) 5'
Commissioned by the Norwegian State Academy of Music
33. *Elements: for Equal Voices* (1984)
SSAA choir
Text (Nor/Eng): Eyvind Skeie
Norsk Musikforlag 25'
Commissioned by NRK radio
34. *Metal* (1984)
Jazz quintet and orchestra
NMIC (MS) 10'
Commissioned by Statens Musikkrid for the opening of the European Music Year (UN)
35. *Quartetto buffo* (1985)
Oboe, violin, viola, cello
NMIC (MS) 9'
Commissioned by Gregor Zubicky
36. *Nils Holgersson* (1986)
Opera
Text (Nor): Selma Lagerlöf; Libretto: Eva Strandin
NMIC (MS) 180'
Commissioned by Värmlandsoperan, Sweden

37. *Le voce di sempre: for 4 male singers* (ATTB) (1987)
Text (It): Salvatore Polizzotto Allegra
NMIC (MS) 5'
Commissioned by Quattro Stagioni
38. *Syntax for Bb Clarinet and Two Percussion Players* (1987)
NMIC (MS) 12'
Commissioned by the Cikada Ensemble
39. *Gjallarhorn: Fanfare for 6 (or 12) Horns* (1987/89)
NMIC (MS) 3'30"
Commissioned by Frøydis Ree Wekre
40. *Adam* (1987)
An opera-musical for the stage
Text (Eng): Philip A. Kruse
Frost Music 60'
Commissioned by NorConcert (Rikskonsertene)
"1987 Work of the Year" by NOPA (Norwegian Society of Popular Composers,
Authors and Arrangers)
41. *Jarrama I* (1987)
Bass-baritone voice, 2 percussion
Text (Swe): Gunnar Ekelöf
Edition Reimers, Stockholm, Sweden 10'
Commissioned by Nordisk konservatorieråd
41. *Ornament for Bb Clarinet and String Quartet* (1987)
NMIC (MS) 25'
Commissioned by Hans Petter Bonden
42. *Ghirlanda for 2 Pianos and 2 Percussion Players* (1988)
Commissioned by Cikada Ensemble
NMIC (MS) 15'
43. *Heike gani* (1988)
Theatre music
Flute, sampler
Commissioned by Det Norske Teatret, Oslo
44. *Autumn and Winter* (1989)
Theatre music
Electroacoustic (tape)
Based on Beethoven's string quartet no. 15, Op. 132
Commissioned by Det Norske Teatret, Oslo
45. *På akershus* (1989)
Narrator, girl's choir, symphonic band
NMIC (MS) 25'
Commissioned by Akershus Festning for Kunst og Kultur

46. *Akra Risposta* (1989)
Mezzo voice and piano
Text (It): Quasimodo
NMIC (MS) 7'
Selected for performance at the 1991 Ultima Festival
Commissioned by the Cikada Ensemble
47. *Lys* (1989)
Soprano voice, flute, clarinet, violin, cello, piano, percussion
NMIC (MS) 1'
Commissioned by NorConcert (Rikskonsertene)
48. *Gydas hemmelighet for soprano saxophone and piano* (1989)
Also arranged for Bb clarinet /piano and flute/piano
NMIC (MS) 5'
49. *Trio Campanello for Bb clarinet, trombone and piano* (1989)
NMIC (MS) 12'
Commissioned by Trio Tonus
50. *Isllys* (1990)
Soprano voice and guitar
Text (Nor): Stein Mehren
NMIC (MS) 9'
51. *Synergo* (1990)
2 voices (SM), violin, guitar, piano
Text: Without Words
NMIC (MS) 11'
Commissioned by NOMUS
52. *Saxophone Concerto for Tenor Saxophone and Orchestra* (1991)
Frost 20'
Commissioned by the Oslo Philharmonic Orchestra
53. *Lille Evolf* (1991)
Theatre music
Tape
Commissioned by Riksteatret, Oslo
54. *Dove la luce for 4 male singers (ATBarB)* (1992)
Text (It): Giuseppe Ungaretti
NMIC (MS) 6'
Commissioned by Quattro Stagioni
55. *Fonografi Nr. 1* (1992)
Oboe, clarinet, soprano saxophone, trumpet, piano, percussion, electric guitar
NMIC (MS) 8'
Commissioned by the Affinis Ensemble

56. *Berg og Båre* (1992)
Equal voices a capella
Text: Kari and Ola Bremnes
Commissioned by the NRK (Norwegian Broadcasting Corporation)
2'30"
57. *Boogie Retention for Two Pianos - 8 Hands* (1992)
NMIC (MS) 12'
Commissioned by Arnhild Vik
58. *Exhale for Accordion and Percussion* (1992)
NMIC (MS) 15'
Commissioned by Lisbeth Wathne
59. *The Secret of Gyda* (1993)
Bb clarinet and piano
NMIC (MS)
60. *Flo og fjære* (1993)
Choir (equal voices), orchestra
NMIC (MS) 14'
Commissioned by MUSAM
61. *Panem et circenses* (1993)
Flute, clarinet, 2 synthesizers, percussion
NMIC (MS) 12-14'
Commissioned by Cikada Ensemble
62. *Croquis* (1993)
Flute, percussion
NMIC (MS) 17'
Commissioned by Elisabeth Barstad and Eddie Andresen
63. *Dagen og natten* (1993)
4 voices (SATBar)
Text (Nor): Rolf Jakobsen
NMIC (MS) 5'
Commissioned by Laars Klevstrand
64. *Circum Polarum* (1994)
Soprano voice, cello, harp, 5 percussion, choir (SSAA)
75'
Written for Festpillene i Nord-Norge, summer 1994
65. *Forrett* (1994)
Woodwind quintet and strings
7'
Written for Festpillene i Nord-Norge, summer 1994

66. *Kvinnen med Hermelinen: studie av et portrett av Leonardo* (1994)
 SATB choir
 Text (Nor): Bjørn Kruse
 Frost Music 2'30"
 Commissioned by Norwegian Television

67. *Juoigam for like stemmer* (1994)
 Children's choir
 Text: Without Words
 Frost Music 2'30"
 Commissioned by Norwegian Television

68. *Renn over meg som regn* (1994)
 Choir (treble voices)
 Text (Nor): Paal-Helge Haugen
 Frost Music 4'
 Commissioned by Norwegian Television

69. *Tvilling* (1994)
 Soprano voice, tape
 Text: Beate Grimsrud
 90'
 Commissioned by Rikskonsertene

70. *Vindsalme for dei døde* (1995)
 Mixed choir, solo soprano, solo baritone
 25'
 Commissioned by Sørlandets Krigsmineforening

71. *Marine Fanfare Fantasia* (1995)
 Military band
 9'
 Commissioned by Marinemusikken i Horten

72. *Harlequinade* (1996)
 Soprano saxophone and string quartet
 7'
 Requested by Vegard Landås

73. *Song of Winter* (1996)
 Mixed choir a capella
 Commissioned by Solistkoret

74. *Vanitas* (1996)
 Vocal sextet (SATTBB)
 Requested by Christiania Camerata

75. *Pre pandemonium for solo clarinet*
 NMIC (MS) 5'

The following is a listing of works that have been recorded on compact disc or broadcasted on radio or television. The numbers beneath each listing refer to the works listed in the List of Works. Many of Bjørn Kruse's other compositions are available on tape recordings at the Norwegian Music Information Centre.²

NRK Radio

4, 10, 12, 14, 18, 19, 22, 25, 26, 31, 34, 35, 38, 42, 46, 49, 61, 62, 67

NRK TV

2, 13, 37, 56

Bjørn Kruse: The Opera Musical Adam

HEMERA HCD 2904

40

Cikada Ensemble

ALBEDO ALBCD 003

46

Norwegian Contemporary Music Ensemble

PHILLIPS 6529 089

AUOPRA NCD-B4952

15

Jazzway to Norway

PHILIPS 6478 060

NOPA CD 2923

7

Cantio

Quattro Stagioni

QCD 9303

54

Norwegian Pianorama

NC 1903

17

Choir Works

ACD 5000

33, 66, 68, 70, 73

NOPA Presents Music from Norway

PHILIPS 6664011

9

² Ibid.

Marches and Light Music from Norway
NOPA CD 2917
28

Voices
Quattro Stagioni
ARCD 1914
37

Orchestral Adventures
AURORA ACD 4975
52

Norwegian Contemporary Percussion Music
SIMAX PSC 1065
30

Cikada
ALBEDO ALBCD 005
38

Nordisk Vokalmusik
Pur AM 1208-2
74

APPENDIX B

OLAV BERG: LIST OF WORKS AND DISCOGRAPHY

The following list of works is a compilation of selected lists of works provided by the composer.¹ Compositions are listed in chronological order with instrumentation, genre, publication, timing, and date of first performance. Awards and commissions are noted as applicable. Most of the scores in manuscript can be obtained by contacting the Norwegian Music Information Centre in Oslo.

1. *Suite for Wind Quintet* (1970)
NMIC (MS) 9'30"
First performance: 1974
2. *Pezzo per orchestra* (1974)
2-2-2-2 2-0-0-0 strings
NMIC (MS) 9'20"
First performance: 1975
3. *String Quartet* (1975)
NMIC (MS) 16'30"
4. *Fragments* (1977)
Flute (alto flute), clarinet (soprano saxophone), 2 percussion, piano, viola, cello
NMIC (MS) 8'
First performance: 1977
5. *Concertino for Guitar and Five Instruments* (1979)
Guitar, flute, clarinet, piano, violin, cello
NMIC (MS) 9'
First performance: 1981, Bergen International Festival
6. *Five Inventions* (1979)
Flute, clarinet, bassoon
Norsk Musikforlag 9'25"
7. *Blowing* (1980)
Military band
NMIC (MS) 9'
First performance: 1980, Hørten
8. *Concertino for Trumpet and Orchestra* (1980)
NMIC (MS) 13'

¹ *Olav Berg* (Oslo: Norwegian Music Information Centre, 1999). This pamphlet provides a brief biographical sketch and list of works.

9. *Three Portretter for Solo Obo: Etter Bilder av Henri Matisse* (1981)
Solo oboe
NMIC (MS) 6'
First performance: 1982, NRK
10. *Historien für Gemischten Chor und Kammerorchester* (1981)
Mixed choir (SATB), flute, oboe, clarinet (bass clarinet), bassoon, vibraphone,
harp, and strings
Text (German): J.W. von Goethe
Norsk Musikforlag
First performance: 1981, Stavanger
11. *Alle mann hadde fota* (1982)
Women's choir (SSAA)
Norsk Musikforlag 1'40"
12. *Nocturne* (1982)
Women's choir (SSA)
Text (Swedish): Edith Södergran
Norsk Musikforlag 4'
13. *Poseidon* (1982)
3(1)-3(1)-3(1)-3(1) 4-3-3-1 timpani, percussion, harp, strings
Norsk Musikforlag 12'
First performance: 1983, Oslo
Commissioned by the Oslo Philharmonic Orchestra
Represented Norway at International Rostrum for Composers in Paris (1984)
14. *Three Interludes* (1982)
Flute, guitar
Norsk Musikforlag 12'30"
First performance: 1982, Bergen
15. *Fantasia breve* (1983)
Clarinet, piano
Norsk Musikforlag 8'
First performance: 1984, Stavanger
16. *Cantus* (1984)
Organ
Norsk Musikforlag 11'
First performance: 1985, Slagen Kirke
17. *Concertino for Trumpet and String Orchestra* (1984)
NMIC (MS) 12'30"
18. *Moments* (1984)
Solo flute
Norsk Musikforlag 5'
First performance: 1984, Oslo

19. *Concerto for Clarinet and Orchestra* (1986)
2-2-3-2 4-2-3-0 timpani, percussion, harp, strings
Norsk Musikforlag 17'23"
First performance: 1987, Stavanger
"1987 Work of the Year" by Norwegian Society of Composers
20. *Mot en fanfare* (1986)
3(1)-2-2-2 4-3-3-1 timpani, percussion, strings
NMIC (MS) 5'
First performance: 1986, Tønsberg
21. *Etude for orchestra* (1987)
2-2-2-2 4-3-3-1 timpani, percussion, strings
NMIC (MS) 12'
22. *Epilogue* (1988)
3(2)-3(1)-3(1)-3(1) 4-4-3-1 timpani, percussion, piano, harp, strings
NMIC (MS) 12'30"
First performance: 1988, Bergen
Commissioned by the Bergen Philharmonic Orchestra
23. *Quartet for Saxophones* (1988)
NMIC (MS) 11'20"
First performance: 1992, Oslo
24. *Inizio for Bassoon and Strings* (1990)
NMIC (MS) 10'
First performance: 1990, Stavanger
25. *Brass Quintet* (1991)
NMIC (MS) 11'
First performance: 1991, Bodø
26. *Vertigo: für fagott solo* (1992)
NMIC (MS) 6'
First performance: 1992, Amsterdam
27. *Linedanser: Music to Five Poems by Harald Sverdrup* (1992)
Flute (alto flute), cello, narrator
Text (Norwegian): Harald Sverdrup
NMIC (MS) 15'
First performance: 1992, Oslo
28. *Three Grieg Songs for Soprano and Strings* (1993)
NMIC (MS)

29. *Four Poems for Chamber Ensemble* (1993)
 Flute (piccolo), oboe, clarinet, horn, bassoon, piano, two violins, viola, cello,
 bass
 NMIC (MS) 10'45"
 First performance: 1994, Bergen

30. *I fromme netter* (1994)
 Four voices (ATTBar), piano
 Text (Norwegian): Astrid Hjertnæs Andersen
 NMIC (MS) 7'
 First performance: 1994, Borre

31. *Per chitarra* (1994)
 NMIC (MS)
 First performance: 1994, Oslo

32. *Sonatina for Bassoon and Piano* (1995)
 NMIC (MS) 8'
 First performance: 1995, Rotterdam

33. *Concerto for Double Bass and Orchestra* (1998)
 NMIC (MS) 18'

The following is a listing of works that have been recorded on compact disc. The numbers beneath each listing refer to the works listed in the List of Works. Many of Olav Berg's other compositions are available on tape recordings at the Norwegian Music Information Centre.²

Varèse 93003
 11, 12

AURORA ACD 4922
 10, 15, 16, 19, 22

AURORA ACD 1934
 19

CALLISTO 85029
 15

AURORA ACD 4984
 29

PHILLIPS 6529 089
 4

AURORA NCD-B 4952
 4

² Ibid.

AURORA 1905
13

VICTORIA VCD 19059
23

BD 7004
14

PRO MUSICA PPC 9019
7

PRO MUSICA PSC 1074
25

DABRINGHAUS & GRIMM MDG 603 0831-2
26, 32

APPENDIX C

ROLF WALLIN: LIST OF WORKS AND DISCOGRAPHY

The following list of works is a compilation of selected lists of works provided by the composer.¹ Compositions are listed in chronological order with instrumentation, genre, publication and timing. Additional information about commissions and awards is listed as applicable. Most of the scores in manuscript can be obtained by contacting the Norwegian Music Information Centre in Oslo.

1. *Brass Quintet* (1979)
2 trumpets, horn, trombone, tuba
Norsk Musikforlag 9'
2. *Elegi* (1979)
Trumpet and organ
NMIC (MS) 3'
3. *Concertino for trombone and string orchestra* (1980)
NMIC (MS) 10'
4. *Three Part Intention* (1981)
Flute, clarinet, bassoon
NMIC (MS) 8'
5. *Id* (1982)
3-3-3-3 4-3-3-1 harp, timpani, 2 percussion, strings
Norsk Musikforlag 15'
6. *Topologie d'une cité fantôme* (1982)
Clarinet/bass clarinet, horn, piano, violin, cello
Norsk Musikforlag 15'
7. *Two Poems by Rolf Jacobsen* (1982)
Mixed choir a capella
Norsk Musikforlag 7'
8. *Toccata* (1983)
Brass band
NMIC (MS) 8'
9. *Changes* (1984)
Symphonic band
NMIC (MS) 10'

¹ *Rolf Wallin* (Oslo: Norwegian Music Information Centre, n.d.). This pamphlet provides a brief biographical sketch and list of works.

10. *Kaleidophony* (1984)
4 trumpets, 4 horns, 3 trombones, tuba
NMIC (MS) 10'
11. *Mandala* (1985)
2 pianos, 2 percussion
NMIC (MS) 15'
13. *So Far Unchanged* (1985)
Acting mixed choir and tape
Visual concept: Kjetil Skøien
NMIC (MS) 50'
14. *Depart* (1986)
Acting flautist (or other instrumentalist) and tape
NMIC (MS) 12'
15. *... though what made it has gone* (1987)
Mezzo soprano, piano
NMIC (MS) 15'
Composition of the Year 1987 by the Norwegian Society of Composers
16. *The Road between Water and Thirst* (1987)
Electroacoustic music (tape)
For the performance art group Passage Nord
50'
17. *Zur Psychopatologie des Alltagslebens* (1987)
Female voice, tape, jazz ensemble (soprano saxophone, bass saxophone, trumpet, cello, double bass, piano, 3 percussion)
NMIC (MS) 12'
18. *Concerto for Timpani and Orchestra* (1988)
Solo timpani, 3-3-3-3 4-4-3-1 harp, keyboard, 4 percussion, strings
NMIC (MS) 17'
19. *Crossroads* (1988)
Design and musical/theatrical interludes for 3 hour concert for 3 jazz groups and 2 contemporary music ensembles
NMIC (MS) 45'
20. *I høstløv løper grønne damer* (1989)
Electroacoustic music (tape)
For the contemporary dance ensemble Scirocco
50'
21. *Mannen som fant en hesteko* (1989)
Live electroacoustic music
For the performance art group Passage Nord
80'

22. *Onda di ghiaccio* (1989)
1-1-1-1 1-1-1-0 harp, keyboard, 2 percussion, 1-1-1-1-1
NMIC (MS) 10'
23. *Purge* (1984/89)
Percussion and tape
NMIC (MS) 12'
24. *Da-Ba-Da* (1889)
Electroacoustic music (tape)
For the contemporary dance ensemble Scirocco
10'
25. *Diaphony* (1990)
Group composition with composers Alfred Janson and Kåre Kolberg
Visual concept: Kjetil Skøien
4 wind band groups, bugle corps, 4 percussionists, 8 actors/musicians and tape
NMIC (MS) 45'
26. *Stonewave* (1990)
6 percussionists
NMIC (MS) 15'
Best Work 1992, ISCM World Music Days, Warsaw
27. *Chi* (1991)
3-3-3-3 4-33-1 harp, keyboard, timpani, 2 percussion, strings
NMIC (MS) 23'
28. *Ning* (1991)
Oboe/English horn, violin, viola, cello
NMIC (MS) 15'
29. *Scratch* (1991)
Balloon and live electronics
NMIC (MS) 10'
30. *Solve et Coagula* (1992)
Flute, piccolo, alto flute, clarinet, bass clarinet, percussion, piano, sampler, string
quartet
NMIC (MS) 13'
31. *Vårnatt* (1992)
Electroacoustic music (tape)
Music for a theatre piece by Kjetil Skøien, based on a novel by Tarjei Vesaas
60'
32. *Lyddusj* (1993)
Sound installation for the Grieg anniversary exhibition
NMIC (MS) 8'

33. *Four Etudes for Piano* (1993)
NMIC (MS) 9'
34. *Konsekvens* (1993)
Electroacoustic music (tape)
For the contemporary dance ensemble Scirocco
60'
35. *Too Much of a Good Thing* (1993)
6 electric guitars, 3 percussionists
NMIC (MS) 20'
36. *Drei Gedichte von Rainer Maria Rilke* (1994)
Soprano, piano
NMIC (MS) 11'
37. *Drømmespel* (1994)
Music for a film by Unni Straume based on a A. Strindberg's *A Dream Play*
NMIC (MS)
38. *Yo* (1994)
Computer and controller suit
NMIC (MS) 12'
39. *Boyl* (1995)
1-1-1-1 2-1-1-0 keyboard, 2 percussion, 1-1-1-1-1
NMIC (MS) 15'
40. *Twine* (1995)
Xylophone, marimba
NMIC (MS) 12-15'
41. *as the rice fall* (1996)
Electroacoustic music (tape)
For a Butoh performance by Kristin Lotherington
40'
42. *Concerto for Clarinet and Orchestra* (1996)
Solo Bb clarinet, 3(2),-2-2(1)-2(1) 4-2-3-0 timpani, 2 percussion, strings
NMIC (MS) 14'
Composition of the Year 1996, Norwegian Society of Composers
Nordic Council Prize 1997
43. *Det Tålmodige* (1996)
Electroacoustic music (tape)
For an outdoor performance with dancers and actors at an Iron Age stone circle
60'

The following is a listing of works that have been recorded on compact disc and are available through Musikkoperatørene. The numbers beneath each listing refer to the works listed in the "List of Works." Many of Rolf Wallin's other compositions are available on tape recordings at the Norwegian Music Information Centre. ²

KUDOS KUCD 103

1

AURORA ACD 5002

42

Ensemble K4 Live at Henie-Onstad Art Center

ALBEDO ALBCD 001

11

Move

HEMERA HCD 2903

15, 22, 26, 28, 30

AURORA ACD 4974

22

ALBEDO ALBCD 004

23

BIS BISCD 512

26

AURORA ACD 4961

15

ALBEDO ALBCD 003

15

DOYDEN DOY CD 059

8

² Website: <http://www.notam.uio.no/~rolfwa/rec.html>; Musikkoperatørene, Skippergata 28, N-0157 Oslo, Norway, Telephone: 4722330309, Fax: 4722412041

APPENDIX D

ADDRESS LIST OF NORWEGIAN MUSIC INSTITUTIONS, LIBRARIES, PERFORMING ORGANIZATIONS, AND RESOURCE CENTERS

Akers Mic AS (Source of recorded music)
Kongensgt. 14
N-0153 Oslo
Tel: 47 22 33 03 30 and 47 22 33 55 55(228)
Fax: 47 22 42 52 51
Email: akersm@oslonett.no
Web: <http://www.sn.no/home/akersm/>

Albedo (Recording company for contemporary music)
c/o Ny Musikk
Tolbugt. 28
N-0157 Oslo
Tel: 47 22 33 70 90
Fax: 47 22 33 70 95
Email: ny-musikk@notam.uio.no
Web: http://www.notam.uio.no/ny_musikk

AURORA/HEMERA (Norwegian Society of Composers' Record Labels)
Norsk Komponistforening
Tolbugt. 28
N-0157 Oslo
Tel: 47 22 41 71 71
Fax: 47 22 41 70 08
Email: nokf@notam.uio.no
Web: <http://www.notam.uio.no/nkf>

Bergen Filharmoniske (Bergen Philharmonic Orchestra)
Grieghaffen
Edvard Griegspl. 1
N-5015 Bergen
Tel: 47 55 21 61 00
Fax: 47 55 31 85 34

BIT 20 (Bergen Ensemble for Contemporary Music)
Georgemes Verft 3
N-5011 Bergen
Tel: 47 55 23 13 30
Fax: 47 55 23 13 33

CIKADA
c/o Ny Musikk
Att: Bjarne S. Kvinnstand
Tolbugt. 28
N-0157 Oslo
Tel: 47 22 33 70 90
Fax: 47 22 33 70 95
Email: ny-musikk@notam.uio.no
Web: http://www.notam.uio.no/ny_musikk

Det Norske Kammerorkester (Norwegian Chamber Orchestra)
Stockholmsgata 12
N-0566 Oslo
Tel: 47 22 04 62 70
Fax: 47 22 04 62 90

Institutt for Musikk og Teater (Department of Music and Theatre)
Avdeling for Musikkvitenskap, UiO (Section for Musicology, University of Oslo)
P.O. Box 1017, Blindern
N-0315 Oslo
Tel: 47 22 85 47 50 and 47 22 85 47 65
Fax: 47 22 85 47 63
Email: admin@int.uio.no
Web: <http://www.hf.uio.no/imt/>

NICEM (Norwegian Section of the International Confederation for Electroacoustic Music)
c/o NoTAM
P.O. Box 1137, Blindern
N-0317 Oslo
Tel: 47 22 85 79 70 and 47 22 85 79 73
Fax: 47 22 85 79 74
Email: andersvi@notam.uio.no
Web: <http://www.notam.uio.no/nicem/english/>

NOMUS-Norge (Nordic Music Committee, Norwegian section)
c/o Rikskonsertene
P.O. Box 2835
N-0204 Oslo
Tel: 47 22 83 83 50
Fax: 47 22 83 16 10

Norges Musikkhøgskole (Norwegian State Academy of Music)
P.O. Box 5190, Majorstua
N-0302 Oslo
Tel: 47 22 46 40 55
Fax: 47 22 46 70 74
Email: mh@nmh.no
Web: <http://www.nmh.no/>

Norsk Komponistforening (Norwegian Society of Composers)
Tolbugata 28
N-0157 Oslo
Tel: 47 22 41 71 71
Fax: 47 22 41 70 08
email: nokf@notam.uio.no
Web: <http://www.notam.uio.no/nkf>

Norsk Musikforlag A/S (Norwegian Music Publisher)
P.O. Box 1499, Vika
N-0116 Oslo
Tel: 47 22 17 34 70 or 47 22 17 27 48(orders)
Fax: 47 22 42 44 35

Norsk Musikkbibliotekforening (Norwegian Association of Music Libraries)
c/o Inger Johanne Christiansen
Norsk Musikk-samling
Universitetsbiblioteket I Oslo
N-0242 Oslo
Tel: 47 22 85 90 43
Fax: 47 22 85 90 49
Email: i.j.christiansen@ub.uio.no

Norsk Musikkforleggerforening (Norwegian Music Publishers' Association)
c/o Musikk-Husets Forlag A/S
P.O. Box 822, Sentrum
N-0104 Oslo
Tel: 47 22 42 50 90
Fax: 47 22 42 55 41

Norsk Musikkinformasjon (Norwegian Music Information Centre)
Tolbugata 28
N-0157 Oslo
Tel: 47 22 42 90 90
Fax: 47 22 42 90 91
Email: nmic@notam.uio.no
Web: <http://www.notam.uio.no/nmi/>

Norsk Rikskringkasing, NRK (Norwegian Broadcasting Corporation)
N-0340 Oslo
Tel: 47 23 04 70 00
Web: <http://www.nrk.no/>

NoTAM (Norwegian Network for Technology, Acoustics and Music)
P.O. Box 1137, Blindern
N-0317 Oslo
Tel: 47 22 85 79 70 and 47 22 85 79 73
Fax: 47 22 85 79 74
Email: notam@notam.uio.no
Web: <http://www.notam.uio.no/>

Ny Musikk (Norwegian section of the International Society for Contemporary Music)
Tolbugata 28
N-0157 Oslo
Tel: 47 22 33 70 90
Fax: 47 22 33 70 95
Email: ny-musikk@notam.uio.no
Web: http://www.notam.uio.no/ny_musikk/nmk.html

NRK 1 (Norwegian Radio Orchestra)
Kringkastingsorkestret
N-0340 Oslo
Tel: 47 23 04 95 90, 47 23 04 90 50
Fax: 47 23 04 83 40

Oslo Filharmoniske Orkester (Oslo Philharmonic Orchestra)
P.O. Box 1607 Vika
N-0119 Oslo
Tel: 47 22 01 49 00
Fax: 47 22 01 49 01
Web: <http://wit.no/OFO/>

Oslo Sinfonietta
Tolbugt. 28
N-0157 Oslo
Tel: 47 22 20 07 09
Fax: 47 22 20 72 73

Stavanger Symfoniorkester (Stavanger Symphony Orchestra)
Bjergsted
N-4007 Stavanger
Tel: 47 51 30 88 30
Fax: 47 51 50 88 39
Email: sso@sn.no
Web: <http://www.sn.no/home/sso>

Studia Musicologica Norvegica
c/o Scandanavian University Press
P.O. Box 2959, Tøyen
N-0608 Oslo
Tel: 47 22 57 54 00
Fax: 47 22 57 53 53
Email: subscription@scup.no
Web: <http://www.scup.no/>

Trondheim Symfoniorkester (Trondheim Symphony Orchestra)
P.O. Box 774 Sentrum
N-7001 Trondheim
Tel: 47 73 53 07 60
Fax: 47 73 51 48 88
Web: <http://www.aksess.no/symfoni>

APPENDIX E
LETTERS OF PERMISSION

Subject: Re: LAKRIS

Date: Tue, 23 Feb 1999 10:09:10 +0100

From: bhk@samson.nmh.no (Bjørn Kruse)

To: bgibson@dakota.net

Dear Beverly
Here it is:

I hereby give Beverly Gibson permission to duplicate parts of the score of "Lakris" to be used in her dissertation.

Oslo, 23 Feb 1999

Bjørn Kruse

Hope this is OK? I am waiting to receive a package of CDs from the Musikkoperatørene (who distribute recordings) which I have ordered, and I will send you my choir CD as soon as they arrive.

>Bjørn,
>Could you send me an email or letter stating that I have permission to
>duplicate parts of the score of
>Lakris to use in my dissertation. Since it is not published I need permission
>directly from you.
>
>Thanks!!
>Beverly Gibson

NORSK MUSIKFORLAG A/S

MUSIC PUBLISHERS AND DEALERS
P.O. BOX 1499 VIKA, 0116 OSLO - NORWAY

Ms. Beverly Gibson
3008 Carter Place
Sioux Falls, SD 57105
U.S.A.

LAD/eh

Oslo, 15.04.99.

Dear Ms. Gibson,

RE.: CLARINET CONCERTOS BY POST WORLD WAR II.
GENERATION NORWEGIAN COMPOSERS: BJØRN KRUSE, OLAV BERG
AND ROLF WALLIN.

We are in receipt of your letter of February 1st, sent us last week from the Norwegian Music Centre.

The matter concerns the permission to use excerpts from
Olav Berg: Concerto for Clarinet and Orchestra in your dissertation.

1. We hereby give you the permission, at no cost, to use excerpts only from the composition.
2. The permission is limited to no-commercial use:
 - a) to be made into a hardbound copy that will be placed in Louisiana State University music library;
 - b) to make a limited number of copies necessary with no commercial aim, - and not published for sale;
3. to be published by University Microfilm International, a dissertation service in Ann Arbor, Michigan.

I trust this is what you need to fulfill your project. A copy of the dissertation should be sent to us for the composer's library.

We wish you every success with it!

Yours sincerely
NORSK MUSIKFORLAG A/S


Leif A. Dranstad

C.C.: Olav Berg

ADMINISTRATION, HIRE DEPT.:
WHOLESALE DEPT.:
RETAIL DEPT.:

SCHWEIGAARDEGT. 34 F
SCHWEIGAARDEGT. 34 E
KARL JOHANSGT. 36 A

TELEF: 47 22 17 34 70 / 42 77 08
TELEF: 47 22 17 34 70
TELEF: 47 22 17 34 70
FAX: 47 22 42 44 36

BANK ACC.: 7023.05.01376
GIRO ACC.: 0809 8080783
ENTERPRISE NUMBER:
NO 914 78 73 43

Subject: clarinet OK
Date: Tue, 9 Feb 1999 12:10:23 +0200
From: rolf.wallin@notam.uio.no (Rolf Wallin)
To: bgibson@dakota.net

Hello!

I got a message from Hilde Holbaek Hansen at NMI, about you asking for permission to use excerpts from my Clarinet Concerto. Of course you can, just go ahead.

Good luck with your work!

Rolf

VITA

Beverly Hird Gibson was born March 31, 1955, in Buffalo, New York. She was educated in North Tonawanda, New York, and graduated from Starpoint Central High School in 1973. She completed her bachelor of Music Education degree from the State University of New York at Fredonia in 1977, graduating *cum laude*. She received a master of music degree in Multiple Woodwind Performance from the University of North Texas in 1984, and the degree of Doctor of Musical Arts from Louisiana State University in 1999.

Ms. Gibson is an associate professor of music at Augustana College in Sioux Falls, South Dakota, where she teaches clarinet, saxophone, chamber music, and woodwind pedagogy courses. She has also served as the clarinet instructor at McNeese State University in Lake Charles, Louisiana, the University of Central Arkansas in Conway, and as a woodwind specialist for the Plano, Texas, school district. She is an artist/clinician for the Boosey and Hawkes Corporation representing Buffet Crampon clarinets and Keilwerth saxophones. Currently she performs as the bass clarinetist/Eb clarinetist with the South Dakota Symphony Orchestra in Sioux Falls, South Dakota. Her orchestral experience includes positions as principal clarinetist with the Rapides Symphony and Lake Charles Symphony Orchestras in Louisiana, the Classical Music Festival in Austria, the Grand Teton Music Festival, and as bass clarinetist with the Baton Rouge Symphony. She has appeared as a soloist with the College Music Society and presented concert tours in Malaysia, Japan and Singapore. Her chamber music credits include the Louisiana State University's Faculty Woodwind Quintet and the Phoenix Woodwind Quintet and Apollo Clarinet Consort based in Dallas, Texas. Ms. Gibson has presented clinics for the Louisiana Bandmaster's Convention, South Dakota Bandmaster's Convention, Montana Saxophone Festival, North American Saxophone

Alliance, Northern Plains Clarinet Symposium, South Dakota Music Teacher's Association, International Music Camp, and Lutheran Summer Music Camp.

As a commercial woodwind player, she has performed as a staff musician in the house orchestras on the MS Nieuw Amsterdam (Holland America Line), MS Costa Classica (Costa Cruise Line), MS Ecstasy and MS Fantasy (Carnival Cruise Line). Her big band experience includes performances with the Jimmy Dorsey, Myron Floren, Bill Gibson, Bobby Layne and Dean Olson Orchestras. She has appeared with shows such as Michael Andrew, Ray Charles, Duke Daniels, Peter Fernandez, Gene Ferrari, Patti Greco, Jerry Lewis, Russo Louis, the Temptations, Frankie Valli, and Andy Williams. Other credits include performances with the Baton Rouge Little Theatre, Broadway Theatre Series Productions, Ringling Brothers Barnum and Bailey Circus, Shaw Festival Theatre (Ontario), and the Sioux Falls Playhouse. In collaboration with her husband Bill Gibson, she released a CD entitled *Blues for Cook* in March 1998.


DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Beverly Gibson

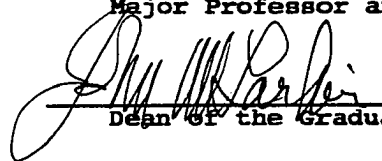
Major Field: Music

Title of Dissertation: Clarinet Concertos By Post World War II Generation
Norwegian Composers: Bjørn Kruse, Olav Berg,
and Rolf Wallin

Approved:




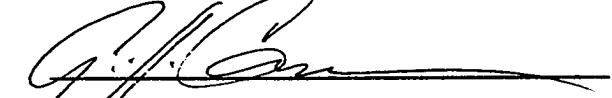
Major Professor and Chairman

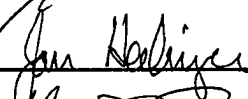


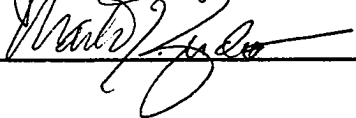
Dean of the Graduate School

EXAMINING COMMITTEE:









Date of Examination:

April 30, 1999
